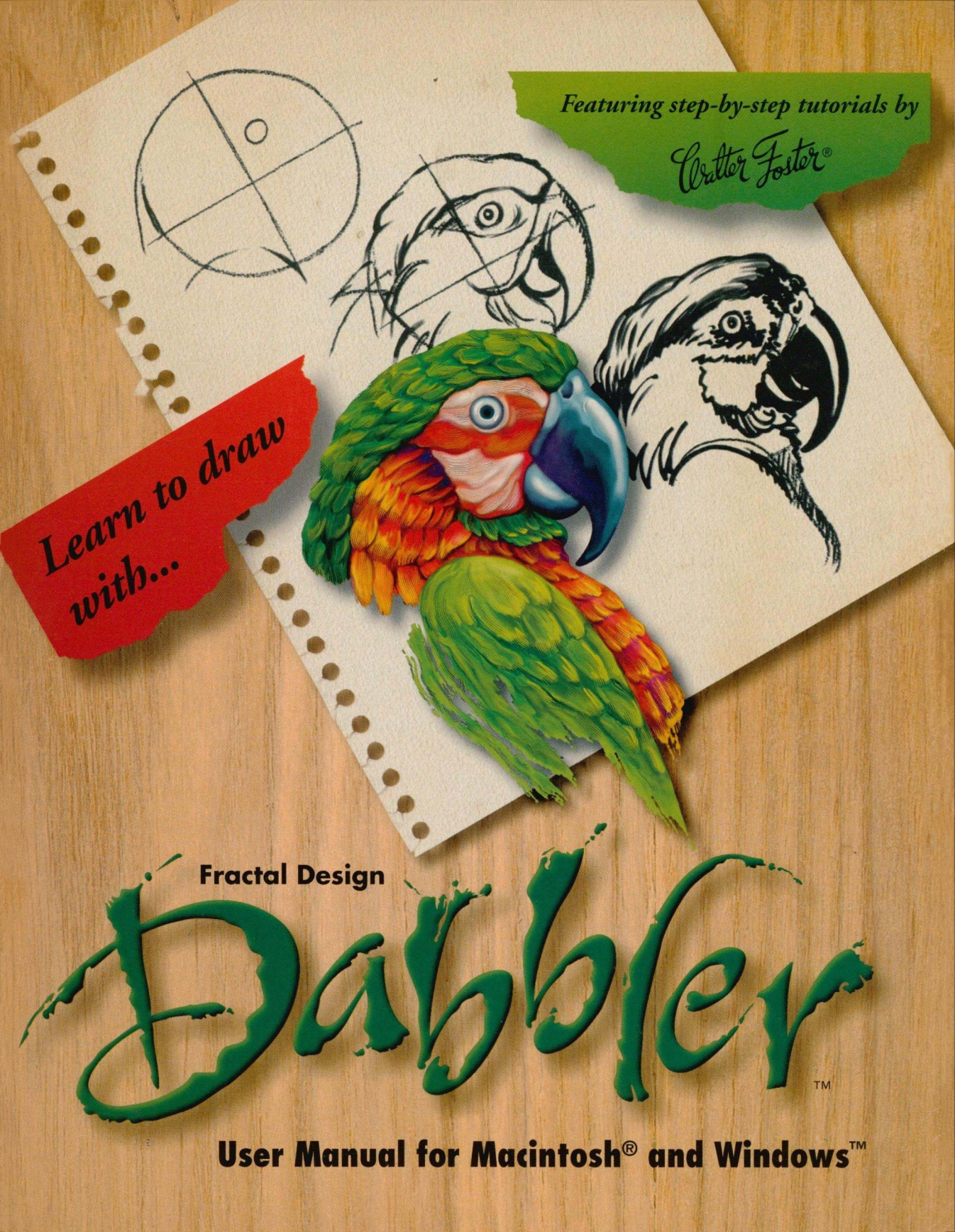

Fractal Design

Dabbler™

User Manual for Macintosh® and Windows™

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Fractal Design

Dabbler™

User Manual
for Macintosh® and Windows™

CREDITS

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WELCOME TO

Imagine yourself in an art class. At the head of the room stands the teacher demonstrating the techniques used to draw a bird. "Start with a circle," the teacher directs the class as she draws a big circle on an upright sketch pad. "Now draw guidelines to divide the circle into quarters, and make a small circle for the eye."

A hand goes up in the back of the room. Someone has a question. "Teacher, could you go over those steps again?" a student asks. "I'm not sure exactly how to draw the guidelines you refer to." The teacher graciously begins again, helping each student through the lesson, until a beautiful bird graces each student's sketch pad.

Now imagine yourself in front of your computer. Fractal Design Dabbler is running and you're drawing that same bird using Dabbler's Natural-Media® drawing and painting tools. Dabbler is your teacher.

This user manual is unlike any you've used before. Fractal Design, in cooperation with Walter Foster Publishing, Inc., has reprinted two of its classic Learn To Draw books in the back of this manual. You can follow the Walter Foster step-by-step lessons in these pages, or turn on Dabbler's recorder and play back many of the printed lessons, including the lesson of the bird being drawn.

After watching the lesson, try drawing the subject yourself. If you're unsure of what to do, play the session again. Dabbler doesn't mind repeating itself. In fact, Dabbler will even let you step through the lesson one stroke at a time.

Dabbler's tools and textures react just like the traditional tools and textures you're used to using.

Crayons have the same waxy buildup as real crayons. Felt markers bleed and dirty-up before your eyes. Pencils penetrate into whatever paper grain you're using and ink pens deliver crisp solid strokes as you move the cursor across the page.

And we keep our tools, sketchpads and colors in the same place as you do, tucked away neatly in desk drawers. If you want to use the ink bottle, for example, just click on a drawer handle with your mouse or stylus, and when the drawer opens, select the ink bottle. Dabbler keeps your most-used tools, textures and colors on the face of the drawer.

Special Dabbler sound effects add to the fun of the program and cue the user to the actions that are taking place. When you open a drawer, Dabbler lets you know it with animation and sound. When you choose a new tool or change the size of that tool, Dabbler rings or clicks depending on the action that's taking place. The tools even sound like the real thing as you draw or paint. Drag a felt marker across the page and hear the sound it makes. Or hear the hissing sound of the spray paint can.

Although Dabbler is built for fun and is extremely easy to use, it is still a very serious fine arts tool that will provide the whole family with hours of fun and creativity. The following pages explain what's in each of Dabbler's drawers. Read them if you're unsure of how to proceed. But if you really want to have fun, skip them for now and start opening Dabbler's drawers. Within a few minutes you'll see how easy Dabbler is to use.

Drawing IS A FORM OF WRITING, YES; USED BEFORE WRITING WAY BACK IN THE STONE AGE. CERTAIN SIGNS STOOD FOR WORDS, AND THERE WERE CRUDE PICTURES TELLING A COMPLETE STORY. IF YOU WOULD DEVOTE AS MUCH TIME TO REPEATING FORMS, AS YOU DO IN PRACTICING WRITING; FOR INSTANCE, DRAWING AN INSTEAD OF WRITING "APPLE" OR A INSTEAD OF WRITING THE WORD "FLOWER", YOU WOULD FIND THAT DRAWING BECOMES AS EASY AS WRITING.

ALL YOU NEED IS A AND AND THE DESIRE TO DRAW.

MAKE SKETCHES, ON STREET CARS, IN PUBLIC GATHERING PLACES, OR AT HOME.

A FEW HOURS EACH WEEK WILL SURPRISE YOU.

YOU CAN DRAW.

WHY NOT TRY ?

BEST OF LUCK.

YOURS TRULY,

Walter J. Foster

HERE ARE A FEW THINGS THAT CAN BE DRAWN ON CIRCLES

INSTALLING DABBLER

Explained in the two columns below are Dabbler installation instructions for Macintosh and Windows computers. Dabbler is shipped on 3.5" high-density disks. If you don't have a high-density disk drive, contact Fractal Design for disks that will work with your computer. Install Dabbler from the floppy disks enclosed in the Dabbler package. **Do not** copy the contents of the disks to your hard disk before installation of Dabbler. **You must** install Dabbler from the floppy disks.

MACINTOSH

To install Dabbler on a Macintosh

1. Insert "Install Disk 1" into your disk drive.

2. Double-click the Dabbler installer application. Select the disk and folder to put Dabbler into. Now click **Install.**

3. When prompted, insert the other Dabbler install disks. These disks contain several files: Dabbler 1.0 (the application), Dabbler Settings, Dabbler Brushes, Dabbler Sketchpad, Dabbler Sounds, Dabbler Textures, Dabbler Sessions and Walter Foster Sessions.

To launch Dabbler

1. Run Dabbler by double-clicking on its icon.

2. A dialog box appears asking you to enter your name and the serial number of your copy of Dabbler. This number is found on your registration card and on the back of Install Disk 1. Click **OK.**

3. Another dialog box appears asking you to select a third-party, Photoshop-compatible plug-in. By finding and double-clicking on a plug-in, you are telling Dabbler where all the plug-ins are in that folder or directory. Now you can use these special effects and drivers from within Dabbler. To bring up this dialog box in the future, hold down the **Command** key when you double-click on the Dabbler application icon. Keep holding down the **Command** key until you see the dialog box.

Macintosh minimum system requirements

- A Macintosh LC, II series, Performa, Centris, Quadra or Power Macintosh, color or grayscale Powerbooks.
- Hard disk.
- Color or grayscale monitor (13" or larger).
- 4 megabytes of RAM (8 megabytes recommended).
- Apple system software 6.0.5 or later (with 32-bit QuickDraw) (System 7 compatible).
- Dabbler supports Wacom, Calcomp and Kurta pressure-sensitive styluses. Other styluses and mice supported.

WINDOWS

To install Dabbler for Windows

1. While running Windows, Insert "Install Disk 1" into your disk drive.

2. In the Program Manager, select the **Run...** command from the File menu.

3. Type the location of your disk drive followed by the word install in the **Command Line** box in the Run dialog. For example, if you inserted the disk into your B drive, type **B:\install** in the **Command Line.**

4. Choose **OK,** or press the **Enter** key. The Dabbler installation screen will appear. It explains what the installation program will do and what the minimum system requirements are. If you have the necessary items, click **Continue** or press your **Enter** key. If you wish to stop the installation at any time, press **Exit** or **Abort.** You will be returned to the Program Manager.

5. The disk drive from which you are installing Dabbler will automatically be listed in the **Install from Drive\Directory** box. The installation program selects a default location for Dabbler. If you don't want to put Dabbler in the Dabbler directory that the installation program creates in the **Install in Directory** box, you may type in the location you prefer. Click **OK** or press **Enter.**

6. The installation program will copy Dabbler files to the specified directory and form a program group called Fractal Design Dabbler, which contains the Dabbler program icon. Dabbler files other than the application are DABBLER.BRS (Dabbler brushes), DABBLER.SET (settings file), DABBLER.PAD (Dabbler Sketchpad), DABBLER.SND (Dabbler sounds), DABBLER.PAP (paper textures), DABBLER.SSK (sessions), WFOSTER.SSK (Walter Foster learn-to-draw sessions), and several other files, DABBLER.RSR, DABBLER.INF, ASIPORT.DLL, ASIPORT.RSR, ASIFONT.MAP and ASIFONT.FON, which control Dabbler's interface,

WINDOWS continued

fonts and resources. When ready, the installation program will prompt you to insert other installation disks. Insert each disk in turn and click **OK.** The dialog also reminds you that you must exit Windows and restart before using Dabbler.

To launch Dabbler

1. Run Dabbler by double-clicking on its icon.

2. A dialog box appears asking you to enter your name and the serial number of your copy of Dabbler. This number is found on your registration card and on the back of Install Disk 1. Click **OK.**

3. Another dialog box appears asking you to select a third-party, Photoshop-compatible plug-in. By finding and double-clicking on a plug-in, you are telling Dabbler where all the plug-ins are in that folder or directory. Now you can use these special effects and drivers from within Dabbler.

Windows minimum system requirements

- 386SX, 386, 486SX, 486 or Pentium IBM PC compatible.
- Hard disk.
- Color monitor recommended.
- Super VGA (256 colors). 16-bit (32,768 colors recommended).
- 4 megabytes of RAM (8 megabytes recommended).
- Microsoft Windows 3.1 or later (requires card for sound).
- Dabbler supports Wacom, Calcomp and Kurta pressure-sensitive styluses. Other styluses and mice supported.

TECHNICAL SUPPORT

Before calling technical support, please check this manual to see if your question is answered here. Also check the "Read Me" file Dabbler installed on your hard disk. The "Read Me" contains information not covered in this manual.

If you have technical questions about Dabbler that aren't covered in the "Read Me" or manual, and you are a registered user, you may contact us by phone from 8 a.m. to 5 p.m., Pacific Time, Monday through Friday, excluding U.S. holidays. Call 408 688-8800. You must have your serial number ready. You can find the number on your Install Disk 1.

HOW TO USE DABBLER

The following full-color pages explain how Dabbler's unique interface works. Dabbler has been designed to make painting and drawing on a computer entertaining and educational. Because there are very few dialog boxes and even fewer words in the interface, Dabbler is very easy for children and computer novices to use. But underneath the drawers and colorful icons is a state-of-the-art painting and drawing toolbox that delivers the Natural-Media results Fractal Design is famous for.

A FEW TIPS AS YOU BEGIN

- Dabbler works best with a stylus and tablet, but it can also be used with a mouse. Some styluses, like those made by CalComp, Kurta and Wacom, not only provide a pen-like device for drawing, but are also pressure-sensitive. When you press down with a pressure-sensitive stylus you will see a darker or thicker stroke in your image window. If you press lightly, the stroke will be lighter and thinner. When using a Dabbler tool that interacts with paper texture, pressure-sensitivity allows you to control how deeply the grain is penetrated.

- Some Dabbler operations can be performed by using keyboard shortcuts. As explained in the Menus section of this manual, drawers may be opened and closed by pressing **1, 2, 3** and **4,** except when the Text Tool is selected.

Finally, please send us your registration card. By registering Dabbler, you will be eligible for unlimited technical support, Fractal Design's quarterly magazine, Gallery, and news of Dabbler updates and new Fractal Design products.

◀ TOOLS DRAWER

This drawer contains all of Dabbler's Natural-Media drawing and painting tools, such as crayon, oil paint, spray paint, marker, pen, liquid brush and others. Click once on a tool to have Dabbler bring it to the face of the drawer, or click and drag the tool to the drawer's face. Dabbler's special effects are also found in this drawer, as are the magnifier, grabber, paint bucket, dropper and page-rotation tool. Sketchpads can be created and opened here, text size and style may be chosen and Dabbler's session recorder is activated in this drawer.

▲ EXTRAS DRAWER

Some items found in the Tools Drawer have extra features that make them more versatile. Dabbler keeps these extras in the Extras Drawer. When you choose a tool or effect that has an extra, an icon appears on the face of the Extras Drawer. Open the drawer to access the extras. The illustration above shows the extras associated with the Pencil tool. Tool icons below are followed by their Extras.

TOOL SIZES

The tip size of the tool you are working with is signified by the three triangles in the front right of the Tools Drawer. You may open the drawer and click on the triangles to change the size of your tool. A different sound plays for each of the three triangles. You may change the tip size without opening the drawer by pressing the **Tab** key on your keyboard.

DRAWING AND PAINTING TOOLS

Pencil
Use as lead or colored pencils.

Eraser
Just like end of your pencil.

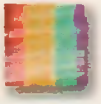
Brush
Works like an oil brush. Make the brush size larger for broad strokes.

Crayon
Waxy strokes. Choose a color and have some fun.

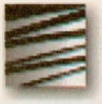
Pen
Just like your ink pen.

Marker
Bleeds when mixed with other colors.

2B Pencil



Eraser



Scratchboard

Color Pencil

Flat Eraser

Ballpoint

DRAWING AND PAINTING TOOLS

Chalk
Works well with paper textures. One stroke covers another.

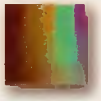
Oil Paint
Paint in style of the masters.

Impressionist

Seurat

Water Drop
Used to smear existing colors.

Frosty Water



Regular Water

Grainy Water

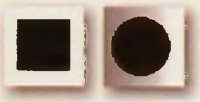
Spray Paint
Smooth strokes give the illusion of paint spraying from a can. Great for doing airbrush work.

Liquid Brush
Treats image like a liquid surface, and can be used to distort an image.

Ink Bottle
Three different ink-like marks depending on the size of the brush. Small is a single-pixel pen; medium is pixel dust; large tip is leaky pen.

EFFECTS

Stencil
Select area to move, change. See page 15.



Square **Circle**

Star **Heart**

Freehand

Polygon

Fade
Reduces/Fades last operation by 50%. See page 16.

Focus
Blurs, sharpens image. See page 16.

Soften

Glass Distortion

Sharpen

Motion Blur

Negative
Used to reverse colors inside or outside a stencil or over an entire image. See page 16.

Surface Texture
Apply texture to inside or outside of a stencil or to the entire image based on paper textures selected. See page 17.

Float
Used to pick up and move the contents of a stencil. See page 15.

◀TOOLS DRAWER

SPECIAL TOOLS

Magnifier
Allows you to zoom in or zoom out on an area. See page 14.

Grabber
Move your image area around on your screen. Position page to draw off the edge. See page 14.

Page Rotate
Used to rotate the page to accommodate your hand's natural drawing angle. See page 17.

Paint Bucket
Fill the entire page, specific areas or inside or outside of a stencil. See page 14.

Dropper
Choose current color from an image. See page 14.

Text
Creates text cursor and allows typing in the image window. See page 13.

UTILITY DRAWERS

Sketchpad
The key to opening and saving your documents and activating tracing paper. See page 9.

Recorder
Record and play back your painting and drawing sessions. Use to play back Walter Foster sessions. See page 12.

Sound
Turn on and off Dabbler's drawer and tool sounds. See page 13.

Type
Allows you to choose type style and size for typing text. See page 13.

COLOR DRAWER ▶

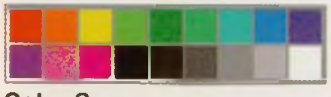
The Color Drawer contains everything you need to customize your own Color Palettes. Dabbler comes with sixteen palettes ready to use. They contain color squares or graduations from one color to another. The Color Wheel is the key to modifying the Color Palettes. The Clone Color icon is used in conjunction with tracing paper, explained on page 11.

COLOR WHEEL

The Color Wheel fills the Color Drawer after you click on its icon at the back of the drawer, or if you double-click on any color square on the face of the drawer. The Color Wheel has two basic parts: the color ring and the color triangle. By moving the small circle on the color ring you choose the color family, which is reflected in the color triangle. When you move the small circle in the color triangle you select a variation of that color family.

The color at the right corner of the triangle represents the full saturation of the color selected on the Color Wheel. As you move the small circle toward the upper-left corner you decrease the color's saturation. As you move toward the lower-left corner you decrease value. The color you select in the triangle is shown on the current color square on the face of the Color Drawer. This color is used when you draw or paint.

COLOR PALETTES



Color Squares

To bring a palette of color squares to the face of the drawer, click on that palette inside the drawer. To change the current color, click on a color square. To edit a Color Palette, select the Color Wheel. Any color square you choose will be surrounded by a black box, indicating that you may change the color of that square.

Graduation

A graduation is based on the colors in the squares at each end of this palette. After bringing a palette to the face of the drawer, the color of either square can be changed by clicking on a square and choosing a new color from the Color Wheel. Clicking anywhere in the graduation changes the current color.

PAPERS DRAWER ▶

Several different paper textures are found in the Papers Drawer. Click on an icon on the face of the drawer to select it. Several of Dabbler's drawing and painting tools interact with the selected paper texture. Clicking on a paper icon inside the drawer will select that paper and bring it to the front of the drawer. That texture replaces the least-used texture already on the drawer's face. Click on a selected texture to invert it.

surface

lines

diamonds

toothy grain

fine grain

lizard

woven paper

globes

rawhide

jasper

starry sky

rough

basketball

fibers

halftone

cowhide

medium grain

cotton paper

canvas

spots

STROKE TEXTURES

Pencil, Brush, Crayons, Chalk, Ballpoint Pen, Frosty Water and Grainy Water all interact with the selected paper texture. Examples of this interaction are shown below. Use different textures to add variety to these tools. Apply a texture to the entire image or part of an image by using the Surface Texture or Glass Distortion effects, explained on page 16 and 17.

diamonds

fine grain

jasper

toothy grain

SKETCHPAD ▶

After opening the Tools Drawer, click on the Sketchpad icon to fill the drawer with the Sketchpad, pushpin, folder, trash can and tracing paper icons. Use the Sketchpad to get new sheets of paper to draw or paint on, and to store artwork you create. Save an image independent of the Sketchpad by dragging the image from the Sketchpad to the folder.

TURNING PAGES IN THE SKETCHPAD

Click on the lower page in the Sketchpad to turn pages front to back. As you click, Dabbler makes a page-turning sound, and the side of the Sketchpad changes, signaling how many pages are left to turn. Click on the upper pages of the Sketchpad to reverse the page-turning.

If an image appears on a page and you close the drawer, that image will appear in the image-editing window. If you close the drawer with a blank sheet showing, the image-editing window will be filled with a new sheet of paper. When the drawer is reopened, tool icons will again fill the drawer. Click on the Sketchpad icon again to use the Sketchpad.

REMOVING AND REARRANGING SKETCHPAD PAGES

Remove a blank or filled page from a Sketchpad by clicking on that page and dragging it to the trash can. Dabbler will make the sound of crumpling paper and the trash can will be filled with the paper.

If you change your mind, click on the crumpled paper in the trash can and drag it back onto the Sketchpad. The crumpled page is lost if you drag a second page to the trash. The trash is emptied once you close the Tools Drawer, and your crumpled paper cannot be reclaimed. To change a page's place in the Sketchpad, drag the page to the pushpin. Click to the place in the Sketchpad where you'd like to place the page. Drag it off the pushpin and back into the Sketchpad.

MAKING A NEW SKETCHPAD

Click on the top of the Sketchpad until the inside of the brown front cover appears. Click on the cover and two new Sketchpad icons appear. To create a new Sketchpad, click on the open Sketchpad on the left. A dialog box appears. Enter the height and width of your Sketchpad pages. Choose your standard of measure in the pop-up menus. Enter the resolution in pixels per inch or pixels per centimeter. You may choose the color of the pages in the new Sketchpad by clicking on the Set Paper Color button and choosing a color on the Macintosh or Windows color picker. New Sketchpads always have 12 pages. Click OK and the new Sketchpad appears in the drawer. Read more about Sketchpads on page REF-5.

OPENING SKETCHPADS

Open an existing Sketchpad by clicking on the icon showing three Sketchpads. A file menu will appear. Locate the name of the Sketchpad you wish to open. When you select a Sketchpad name, the Sketchpad appears in a window at the right of the dialog. Click through the pages to check the Sketchpad's contents. To view several Sketchpads at once, click the Browse button. Find a Windows directory or a Macintosh folder that contain Sketchpads. All the Sketchpads in that directory or folder will appear in a scrollable window. You may click through the pages of any of the Sketchpads. Select the Sketchpad you want and click the Open button. The Sketchpad you selected is now present in the drawer. Click through the pages to find the image you want or a blank page. Close the drawer and that page appears in the image-editing window. You may save multiple Sketchpads, limited only by your hard-disk space.

ADDING PAGES OR PICTURES TO A SKETCHPAD

Dabbler lets you save files independent of a Sketchpad. To save a page from a Sketchpad, click on that page and drag it to the folder to the right of the Sketchpad. A file dialog will appear. Type in a name for your page and choose a file type from the pop-up menu at the bottom of the dialog. You may also open a document, a scanned photograph for example, by choosing the Open command in the File menu or by clicking the folder icon. Unless the document is the same size as the pages in your Sketchpad, a dialog box appears asking how you would like to place the document into a Sketchpad. You may enlarge to fit, shrink to fit or crop to fit. You may click and position the image if you choose crop to fit. If you wish to save the file with a different name or file type, choose the Save As... command in the File menu. A file dialog appears. Type in the new name or choose a new file type in the pop-up menu at the bottom of the dialog (see page REF-6 for more information on file formats). Add a page to a Sketchpad by dragging a sheet of paper from the paper stack in the back of the Sketchpad drawer. A Sketchpad can contain 99 pages.

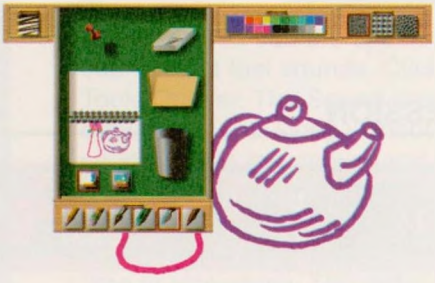
Opaque

Tracing

TRACING PAPER

The right icon at the front of the Sketchpad Drawer lets you turn the current Sketchpad page, whether or not it contains an image, into a piece of tracing paper. The image on the next page will be visible through the tracing paper. For best results, use a blank page for tracing paper. Turn to a page in the Sketchpad you wish to trace. If necessary, drag a new piece of paper on top of it from the stack of paper in the rear of the drawer. Click once on the tracing paper icon. The new sheet of paper becomes transparent allowing you to see the image on the page underneath it. Close the drawer and trace. Make the tracing paper opaque by opening the Sketchpad Drawer and clicking on the opaque paper icon. You see only the tracing you have made. This new image is already saved in the active Sketchpad.

Tracing paper selected



Opaque paper selected

CLONING

Open the Color Drawer and choose the Cloning icon in the right-rear of the drawer. Close the drawer and the icon appears on the face of the drawer. You may now use any drawing or painting tool and paper texture to re-create the image on the next Sketchpad page in a new medium. Or let Dabbler clone the image automatically by selecting the Auto Clone command from the Effects menu.

Freehand cloning

Auto cloning

◀ RECORDER

Click on the Recorder icon in the Tools Drawer to fill the drawer with the record and playback console. A scrollable palette of recorded sessions appears above the buttons. The buttons, like those found on a video cassette recorder, are used to eject, stop, play, record, pause and step.

CONTROLLING A SESSION

Play back a session by clicking once on a session in the scrollable palette at the top of the Recorder drawer. Click on the play button. The drawer closes and the recorder control buttons fill the first four spots on the face of the drawer, as shown in the illustration above.

Click the pause button, as shown above, to pause the playback. Click the step button to move through the session one stroke at a time. To resume normal playback, click the play button. When you click the stop button, playback ends and your original tools return to the face of the Tools Drawer.

RECORDING A SESSION

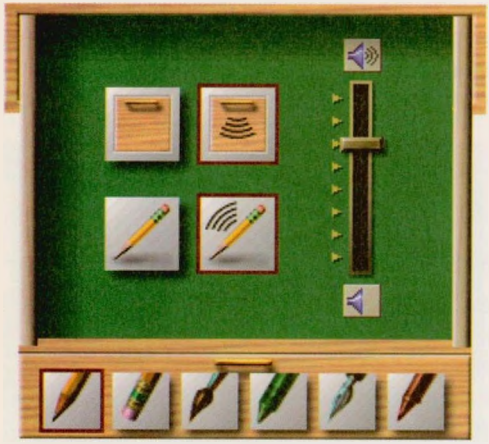
To record a session, click on the Recorder icon to open the Recorder drawer, then click once on the red Record button. The drawer closes and the Stop and Record buttons move to the face of the drawer during recording. At this point, all your Dabbler operations are recorded. To stop recording, click on the stop button. A dialog box appears asking you to name the session. Type in a name and click OK. If you don't wish to save the session, click Cancel.

RECORDING INSTRUCTIONS

You may write instructions for a session as it's being recorded. Click the record button, but before drawing any strokes, choose Record Instructions... from the Options menu. A dialog box appears into which you may type instructions. You are limited to 256 characters in this box. Press OK and begin your drawing. Stop drawing and choose the Record Instructions... command again. The box reappears so you may type in more text. Press OK again. Continue these steps until you have finished recording. When the session is played back, your instructions will appear as you recorded them. After reading the instructions, Click OK. The session continues to play back.

EJECTING A SESSION LIBRARY

Press the Eject button to create new session libraries or open existing libraries. When the Eject button is clicked, a file dialog appears. Find a session library, highlight it and click Open. Contents of that library fill the scrollable palette in the Recorder drawer. To create a new sessions library, click New. Another dialog appears in which you give your new sessions library a name. Click OK and a new empty sessions library appears in the scrollable palette. Record a new session to put it in this new library.



◀ SOUND

Dabbler gives you the option of turning on or off drawer sounds and tool sounds. Click the Sound icon in the Tools Drawer. The Sound drawer appears. Press the drawer and tool icons without sound waves to turn off sound. Press the drawer and tool icons with sound waves to turn sound on. Adjust the volume of sounds with the slider at the right of the drawer. You may turn on drawer sounds and turn off tool sounds at the same time or vice-versa. The slider is a master volume control.

Type **Text**

◀ TEXT

Dabbler can use any of the TrueType fonts stored in your system. To choose the type style and size, click the Type icon in the Utilities row of the Tools Drawer. The type selector fills the drawer. Choose the font you wish to use from the pop-up menu at the back of the drawer. Choose its size with the slider at the front of the drawer. Close the drawer by clicking on the drawer handle.

Click the Text icon in the Tools Drawer when you wish to create text in your image. A text cursor appears. Click once on the spot in your image window where you wish the text to start; start typing. Text appears in the current color. You may type only one line at a time. To type a second line, reposition your cursor, click once and begin typing again. Your previous line of text is now part of the background image.

MAGNIFIER

To zoom in or out of an image, choose the Magnifier Tool in the Tools Drawer. Click on an image to zoom in. Change the plus sign to a minus sign by pressing the **Command** key on a Macintosh or the **Shift** key on a PC, or by clicking on the selected Magnifier icon on the face of the drawer. While holding down the key, click on the image to zoom out. Dabbler's views range from 8.3% to 1200%. You may also change view by choosing the Zoom Factor command in the Options menu.

GRABBER

The Grabber allows you to move your image so you may access all of its edges. With the Grabber selected, click and drag on the image. Now you can paint or draw off the edge of the image. To re-center the image, when it is zoomed to 100%, click once on the image. The Grabber is very handy when working on a small monitor. It is also very handy when working on a zoomed-in view of your image. The Grabber may also be accessed by holding down the **Spacebar** regardless of the tool currently in use.

PAINT BUCKET

The Paint Bucket fills an entire image or an area with the current color. To fill an area, select a color, then chose the Paint Bucket Tool and click in the space you would like to fill. If no stencil selection is made, the entire page or contiguous area will be filled with color. If a graduated color palette is active, the Paint Bucket will fill with that graduation. You may use the keyboard command, **Command-F** on a Macintosh or **Ctrl-F** on a PC. This command fills with the current color only.

DROPPER

Sample colors in an image with the Dropper. Click with the Dropper on a color in an image. That color becomes the current color or fills a color square if one is selected. The Dropper may be accessed by holding down the **Option** key on a Macintosh or the **Shift** key on a PC regardless of the painting or drawing tool currently in use.

Outside

Inside

STENCIL

Create special shapes with the Stencil Tool and all of its extras. Once a stencil is made, it may be filled, floated or used as a selection. Clicking on the Stencil Tool icon once it is selected will switch between inside and outside modes. Click inside the stencil and drag to move it after it is drawn. The freehand stencil allows you to hand-draw your stencil with curved lines. The polygon stencil connects lines between the points on your image where you click with your mouse or stylus. Click on the origin point or press the **Enter** key on the numeric keypad to complete the polygon.

Square or rectangle stencil

Circle or oval stencil

Heart stencil

Star stencil

These four stencil shapes are found in the Extras Drawer (shown open in picture at left) when the Stencil Tool is selected. While drawing with these stencils, hold down the **Shift** key to constrain their shapes.

Free-hand stencil Draw freeform shapes with this stencil.

Polygon stencil Draw stencils with straight lines.

FLOAT

Move a stencil and "hover" it over your image. You can copy a selection and paste it, then choose the Float Tool to move the stencil to a different location or make changes to it while it is floating. Press the **Option** key to copy and move the stencil. Once you deselect the stencil, it is no longer floating and becomes part of the main image.

FOCUS

Click on the Focus icon in the Tools Drawer, and the Extras Drawer fills with four effects that can alter the look of a stencil or an entire image. To use any of the effects, click on the icon in the Extras Drawer then click on the inside or outside of a stencil in the image window, or click on the image without a stencil. Examples of each effect are shown below.

Glass Distortion
Like you're viewing an image through glass. Try with different paper grains.

Soften
Adds a delicate look to your image. Apply several times to intensify effect.

Sharpen
Hardens the edge of the image by adding dark pixels.

Motion Blur
Makes an image look like it is in motion.

NEGATIVE AND FADE

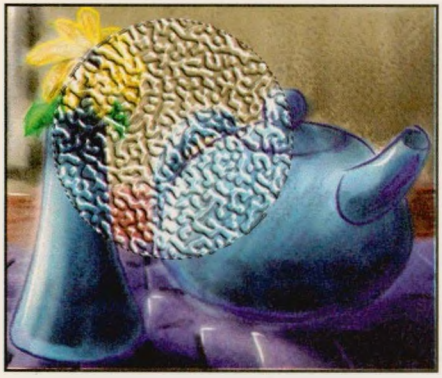
Negative and Fade are two more effects found in the Tools Drawer. As the other effects, Negative and Fade are used after clicking on their icons and then on the part of the image you want to change. Remember, if no selection is made, the entire image will be affected.

Negative
Click once and image turns negative. Click again to change to positive.

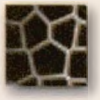
Fade
A partial undo of 50%. Use several times to increase fade.

SURFACE TEXTURE

The Surface Texture effect works in conjunction with a paper texture. Select the Surface Texture icon and the paper texture you wish to use. Click inside or outside of a selection or on an image without a selection. Your image will become textured with the paper you have selected. Below are two examples of applied surface texture inside a selection.



Cowhide



Lizard

PAGE ROTATE

Have you ever turned your sketchpad while drawing because your hand favors a certain angle? You can do the same thing with Dabbler's image window. There's two ways to do it. You can click once on the Page Rotate icon in the Tools Drawer, and then click and drag on the image window. An arrow within a square appears on the image. Use the arrow and square to indicate the degree of rotation. Release your mouse or stylus and the image window redraws at that angle. You may also activate the Rotate function by holding down the **Control** key on a Macintosh or the **Ctrl** key on a PC while clicking and dragging on the image window. Your image can be turned 360 degrees, if you wish. To return to normal orientation, click once on the image window while holding down the **Control/Ctrl** key, unless the Page Rotate tool is selected. To rotate your page at 90-degree angles, hold down the **Shift** key and the **Control/Ctrl** key while you click and drag in the image window.

Click and drag Arrow inside square appears indicating degree of rotation.

Release Page redraws at new angle for easier drawing. You can turn the page 360 degrees.

COLOR
And How To Use It

By William F. Powell

The next four pages are from *Color And How To Use It,* a Walter Foster Publication, adapted from a book by William F. Powell. They will give Dabbler users a basic understanding of what color is and how colors can be mixed to form other colors.

We've altered Powell's original work a bit and added new color illustrations created directly in Dabbler. Mixing colors on a computer screen differs a bit from mixing colors with oil paint on a canvas. In some cases you can't achieve the same vibrancy of color, but our examples are achievable in Dabbler and can be duplicated by Dabbler users. We've also replaced Powell's color wheel with Dabbler's color ring. The color theory described by Powell, however, holds true on a computer as well as on canvas.

Here's an introduction to our Color Theory pages in Powell's own words:

Can you imagine a world without color? Black and white skies and clouds, grey streams and woodlands would surround us. What a dismal picture that presents.

Even though we tend to take color for granted because we experience it with no mental effort, it is a very individual subject. Not all of us like the same colors. We show our preferences in the ways we decorate our homes and the clothing we select to wear.

Color also creates emotion and can be either soothing or exciting, stirring or calming. You would never see a hospital room painted red. On a cold winter day we think of the warmth of red-orange flames in a fireplace. During the heat of summer we imagine the cool blue-green of a pool of water. Light and pastel colors are usually more comfortable. A room painted with a dark color can be heavy, suppressive and suffocating. We see and use color daily without giving it a thought. If there happens to be a dramatic and unusual sunset, however, all eyes are turned skyward, art lovers or not.

As artists, we cannot take color for granted, as it is one of our major tools. We must understand it and organize it so that we can use it properly and wisely in our paintings. No matter how we organize it, there will always be some personal influence in the way we interpret and display it. First, however, we must understand it before we can organize and use it.

COLOR THEORY

There are three areas to consider when mixing colors. These are HUE, VALUE and INTENSITY, also known as CHROMA. HUE simply means the name of a pure color, VALUE means the lightness or darkness of color, and INTENSITY means the brightness or dullness of a color.

MIXING HUES

There are three PRIMARY colors (hues). All other colors are derived from them. These primary colors are YELLOW, RED and BLUE.

YELLOW RED BLUE

Mixing two primary colors together results in a SECONDARY color, for instance:

YELLOW + RED = ORANGE
(Primary) (Primary) (Secondary)

YELLOW + BLUE = GREEN
(Primary) (Primary) (Secondary)

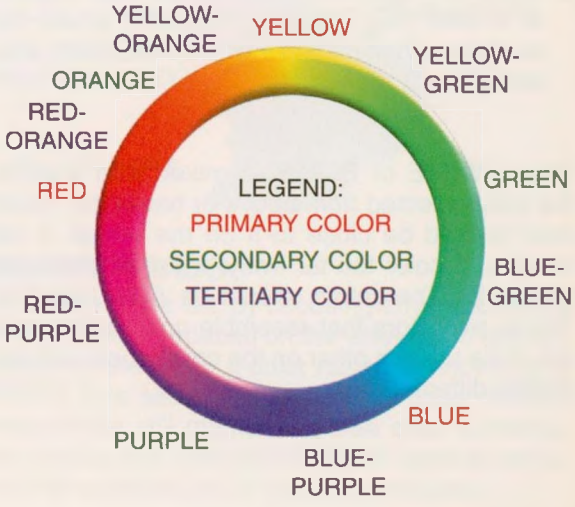
RED + BLUE = PURPLE
(Primary) (Primary) (Secondary)

These secondary colors, ORANGE, GREEN and PURPLE, can be mixed with primary colors or each other to create other colors.

By mixing a primary color, YELLOW, RED or BLUE, *with* a secondary color, you get a third group known as TERTIARY colors. After completing these mixes, you will have created a simple COLOR WHEEL. The COLOR WHEEL places colors into a chart form so that it can be used as a working tool and reference guide for mixing colors and creating color palettes.

MIXING VALUES

Value is the lightness or darkness of a color. On the color wheel, YELLOW is the lightest color while PURPLE is the darkest. The colors change in value and become lighter as they move up the wheel and darker as they move down the wheel.



MIXING TINTS, TONES, SHADES

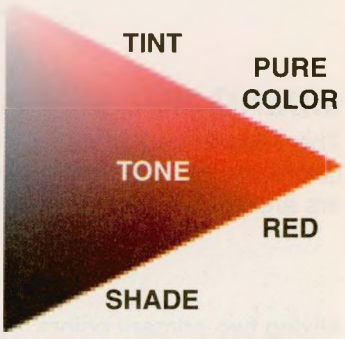
Color is a phenomenon of light. Without light there is no color. On the value scale from white to black, white is considered "light" and black is "dark," or the absence of light, therefore the absence of color.

By mixing WHITE and BLACK together in differing amounts, we get a variety of greys known as the VALUE SCALE. When a color is mixed with black, it is a cool value mix. A warm value mix can be made using a dark, warm color, such as dark brown.

By adding WHITE to any color, we get a TINT of that color.

By adding GREY to any color, we get a TONE of that color.

By adding BLACK to any color, we get a SHADE of that color.



A painting made up of WHITE, BLACK and different values of GREY only is known as ACHROMATIC.

A painting using one color in TINTS, TONES and SHADES along with various INTENSITIES is known as MONOCHROMATIC.

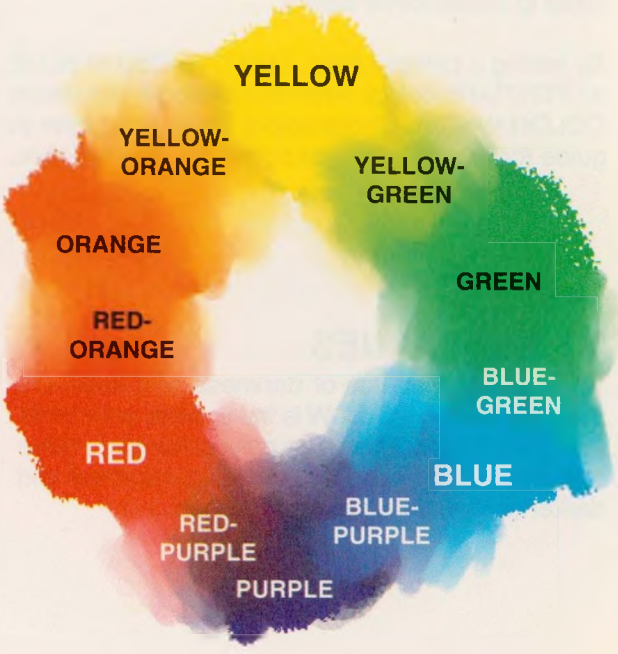
KEEPING COLOR MIXES FRESH AND LIVELY

Colors mixes can be kept "fresh" looking and less dull by following these two simple rules:

1. When adding WHITE to a color, also add a speck of a color ABOVE it on the color wheel–for example, when adding white to red, also add a speck of red-orange.

2. When adding BLACK to a color, also add a speck of a color BELOW it on the color wheel–for example, when adding black to blue-green, also add a speck of blue.

When WHITE or BLACK is mixed with a color, the color selected from above or below the mixed color should be close to it on the wheel. If we move to a color too far away, we start making a new color. The colors should be ANALOGOUS. These are colors that resemble one another and are close to each other on the color wheel–yet are slightly different.

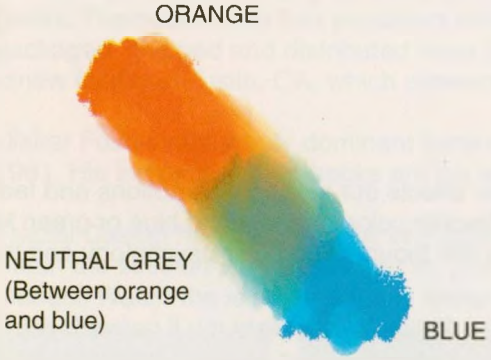


INTENSITY/CHROMA

Bright colors, such as orange, are considered more CHROMATIC than dull colors, such as dark brown. The brighter and more chromatic colors are on the outer edge of the color wheel. The more dull, less chromatic colors are on the inner circles as shown with dark brown. We also see that dark brown is a member of the yellow-orange family and a complement to blue. It is important to learn where individual colors fit on the color wheel.

GREYING COLORS NATURALLY

As seen in the VALUE section, when adding black or white to colors, the results are TINTS, TONES and SHADES. Those color mixes are not a true natural greying of colors. By using the color wheel and following these simple rules, you will obtain beautiful and NATURAL GREYS of colors.

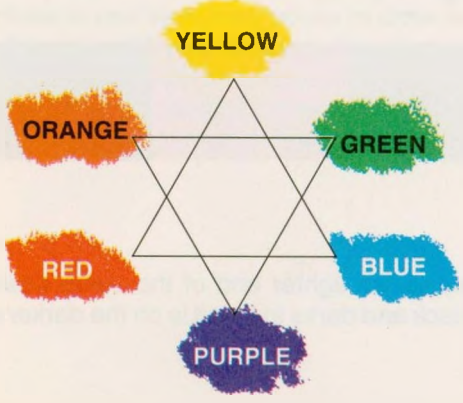


◀MIXING DIRECT COMPLEMENTS

As shown to the left, colors that are directly across the wheel from one another are known as DIRECT COMPLEMENTS. Direct Complements have the ability to neutralize (grey) one another more than any colors on the wheel. By mixing various degrees of each together, we get a natural greying of each color as shown.

MIXING SPLIT COMPLEMENTS▶

As shown at right, by using the colors on each side of a color's direct complement, we have a wider range of color mixes and a variety of neutral greys; this is known as a SPLIT COMPLEMENT.



◀MIXING TRIADS

As shown to the left, by choosing any three colors that are equally spaced on the wheel from one another, we are using a color harmony known as a TRIAD. This allows for a broader range of color mixes while still maintaining true color harmony. By moving the triad clockwise to another color, another combination of colors is produced.

WARM/COOL COLORS

Generally, colors that are on the left side of the wheel with the red family of colors are considered to be WARM colors. Colors on the right side of the wheel with the blue family are considered COOL.

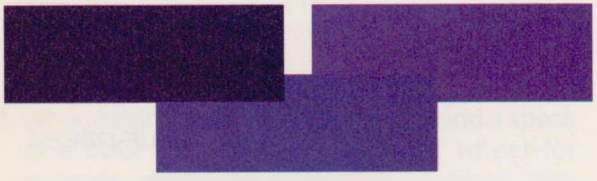
Within all families of colors, however, there are also warm and cool colors. For instance, a blue that contains more red, making it a purple-blue, is considered warmer than a blue that contains yellow, making it a greenish-blue. On the other side of the wheel, a red that contains more blue and is a purplish-red is cooler than a red containing yellow, which is more of an orange-red.

KEY COLOR HARMONY

A KEY COLOR is the dominant color in a painting or in several color mixtures. This is sometimes referred to as the "mother color" because a little bit of this color is mixed into all mixes for color unity.

COLOR PSYCHOLOGY

Color psychology is a very involved subject. Simply put, color affects our reactions, emotions and feelings. Not all people react the same, however. Red may be a favorite color for some and blue or green for others. Color preference is a very personal thing. Here are a few thoughts on color psychology and the usual reactions to them.



Dark colors such as purples and very deep blues are considered moody and sometimes threatening.

Light, bright colors are considered pleasant colors. If not too bright, they are comfortable to view.

Bright, raw colors that are placed right next to one another are very gaudy and appear harsh to the viewer. Notice how unpleasant the blue, red and green are when placed so close together.

HIGH KEY/LOW KEY (Use of Color)

A painting that has a lot of white in it and can be compared to the lighter end of the value scale is considered a HIGH KEY painting. A painting that has a lot of black and darks in it and is on the darker end of the value scale is considered a LOW KEY painting.

HOW TO DRAW

Volumes 1 and 2

By Walter Foster

In order to bring Dabbler users the finest in basic art instruction, we have reproduced in the following 50 pages classic instruction from Walter Foster's *How To Draw/1* and *How To Draw/2* books. Walter Foster was born in 1891. In his younger years he worked as a sign painter, a hog medicine salesman and performed in a singing and drawing vaudeville act. Foster also invented the postage stamp vending machine and drew political caricatures for several large newspapers. He was an accomplished artist, art instructor and art collector.

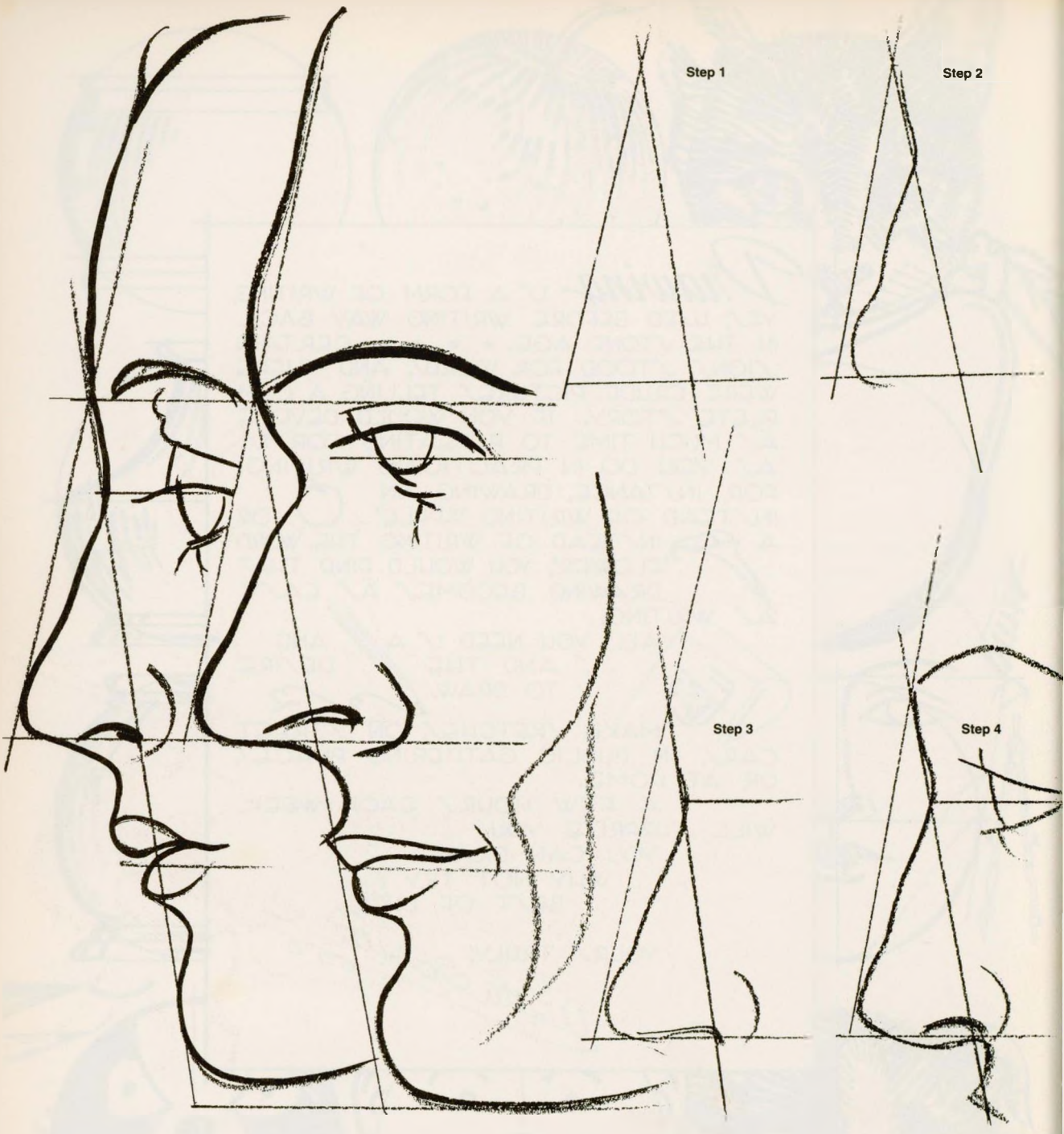
In the 1920s, while running his own advertising agency, Foster began writing self-help art instruction books. The books were first produced in his home, where he wrote, illustrated, printed, bound, packaged, shipped and distributed them himself. In the 1960s, as the product line grew, he moved to a new facility in Tustin, CA, which allowed him to expand the company.

Walter Foster was a truly dominant force in the development of art instruction books. Foster died in 1981. His instructional art books are his legacy.

Fractal Design has turned many of Foster's art lessons into self-running Dabbler sessions. You can watch the session play before you on your computer screen, and refer to the original lesson in this manual. Watch the lesson as many times as you wish. You may stop the session at any time and finish drawing it yourself. Or you might want to let the session finish and then trace the final drawing using Dabbler's tracing paper mode.

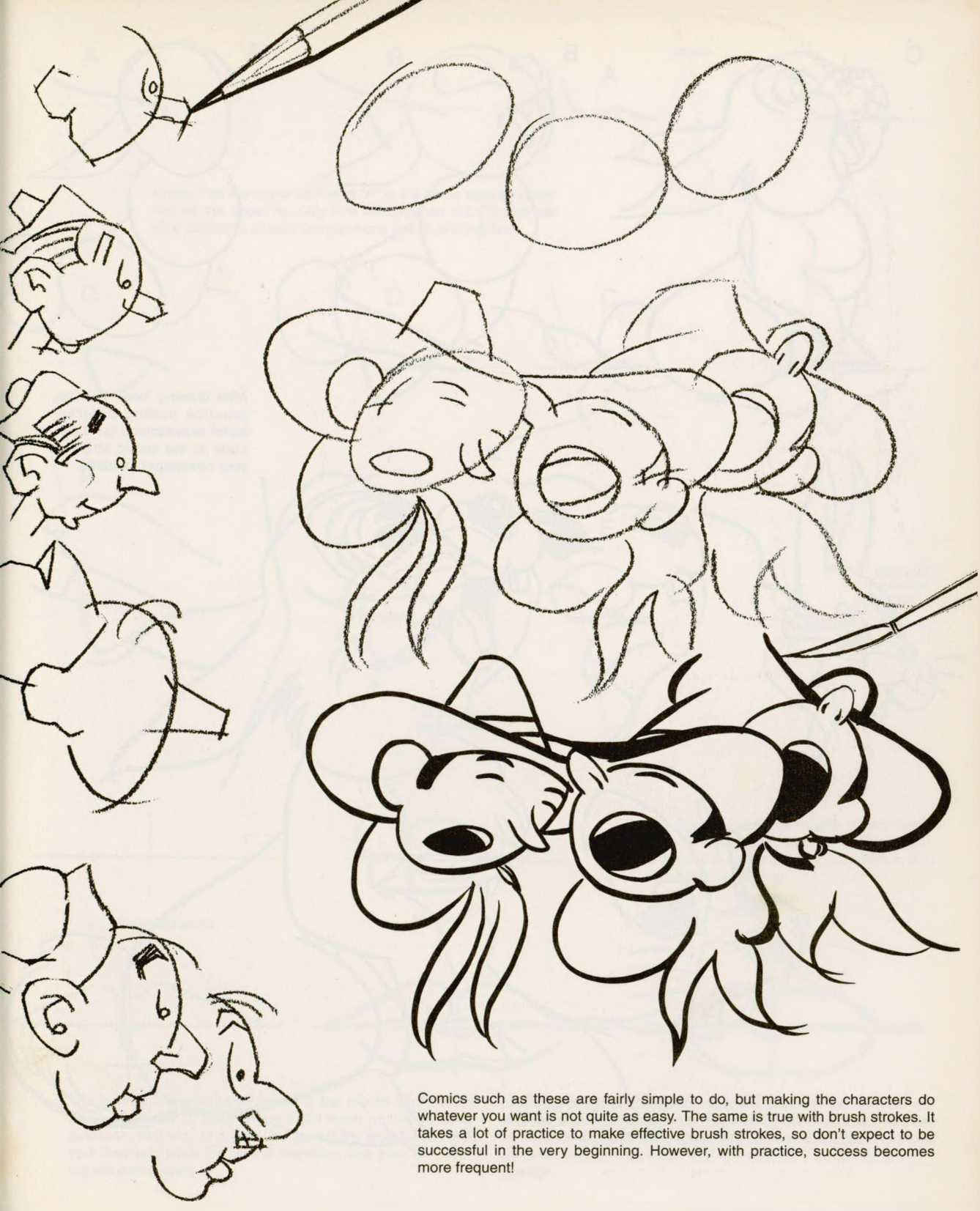
These Walter Foster sessions are designed to teach you:

- an easy step-by-step method of drawing facial features, including an eye, nose and a mouth.
- how to use simple shapes and lines to block-in your drawings.
- how to arrange subjects for a still-life drawing.
- how to draw a variety of birds.
- why it is OK to trace or copy a photograph.
- how to use vanishing points to draw in proper perspective.
- how to build your drawings by using basic shapes like ovals, circles and squares.
- why you should perfect your drawing before beginning to add shading and highlights.
- what to look for when drawing an animal.
- how to set up your compositions.

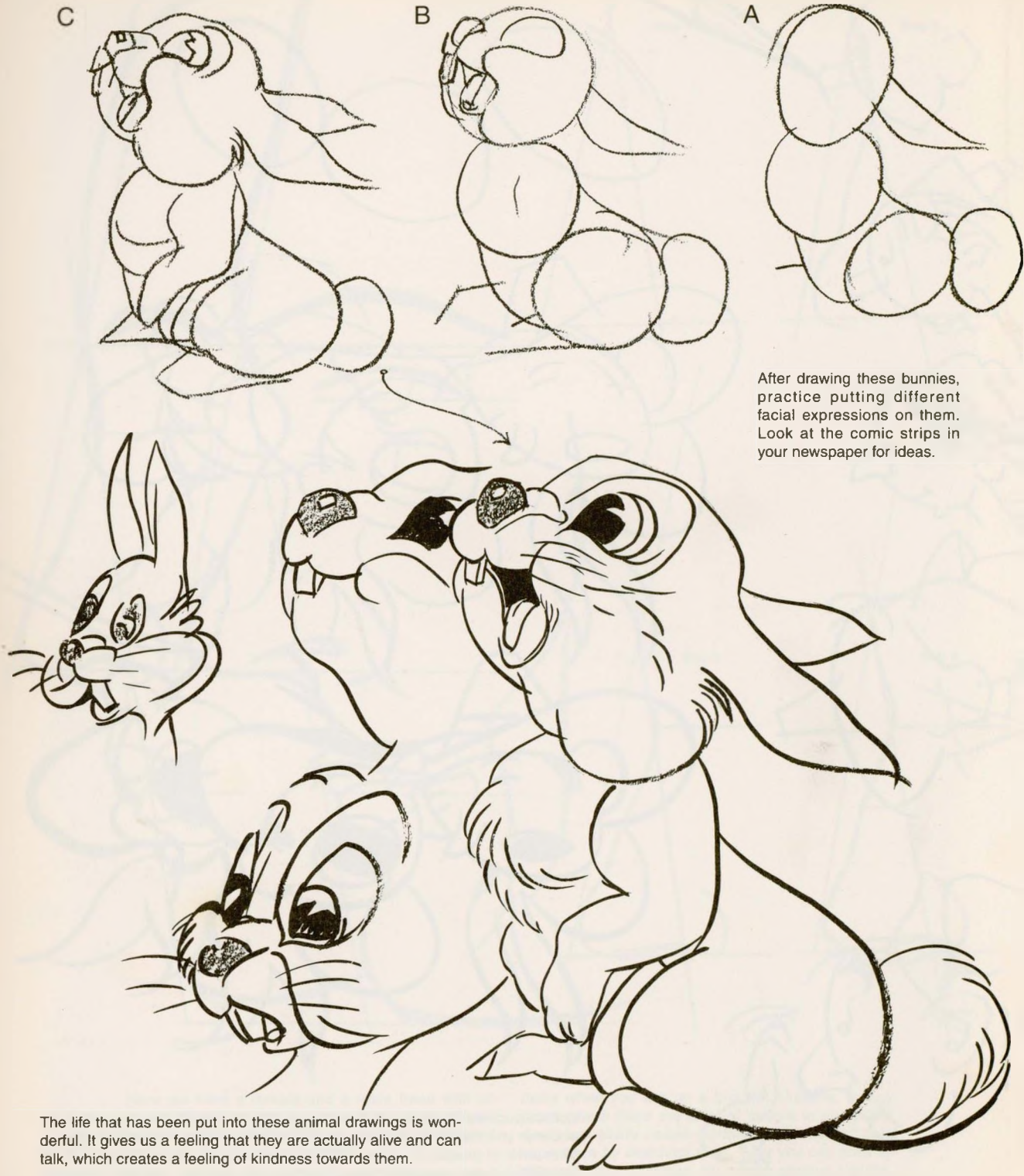


Here we have a female and a male head with an assembly of the nose, mouth, eye, and chin. These heads are built on two slanted guidelines. You will find that these lines are a great help.

There are many shapes and sizes of noses—study them! Keep a sketch pad with you at all times, especially when you are on a bus, an airplane, or any place where there are a lot of people to study. But don't just study noses—draw them! You will gain experience by sketching them. After you can draw all different types of noses, try adding various mouths, chins, and eyes.

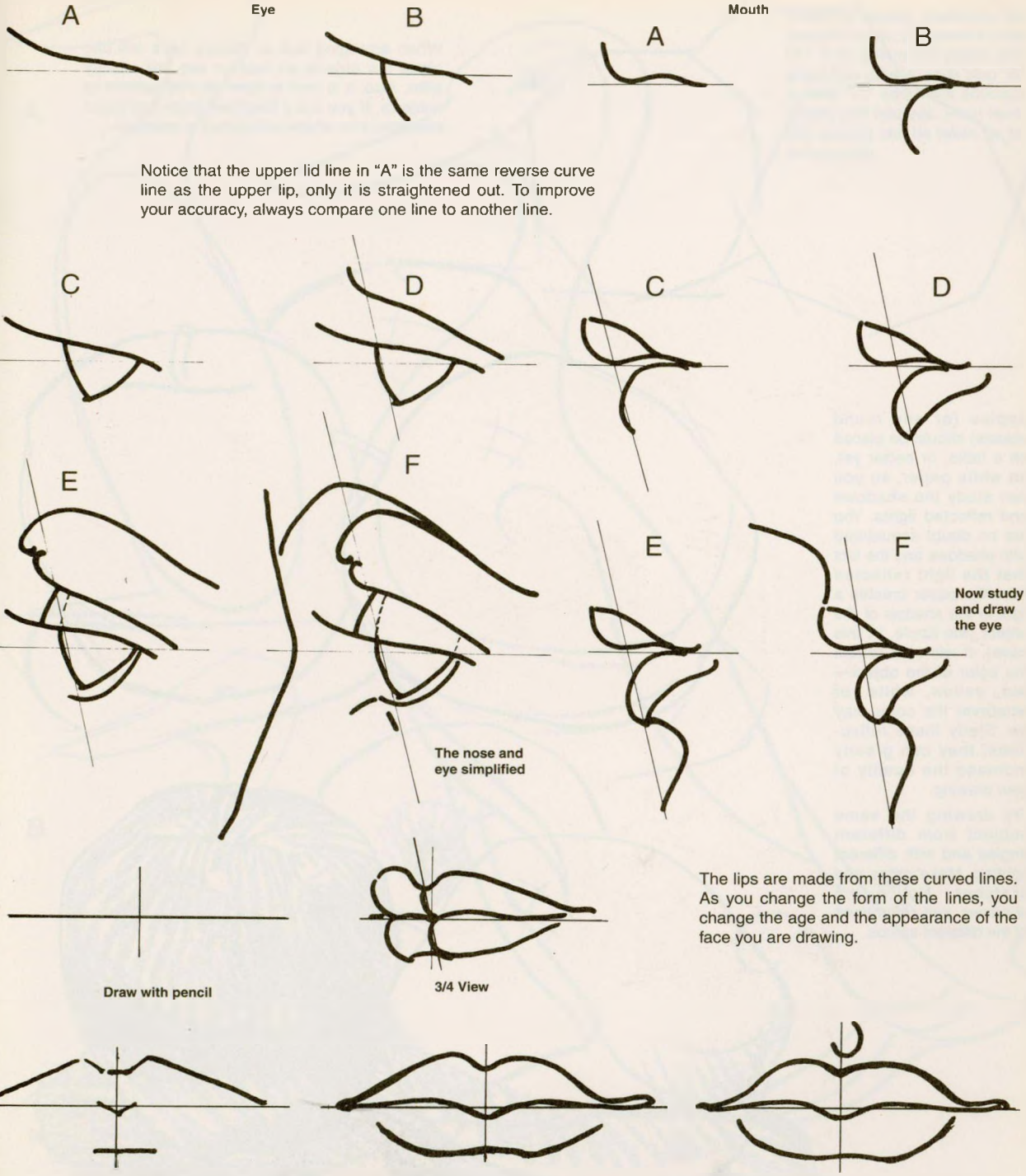


Comics such as these are fairly simple to do, but making the characters do whatever you want is not quite as easy. The same is true with brush strokes. It takes a lot of practice to make effective brush strokes, so don't expect to be successful in the very beginning. However, with practice, success becomes more frequent!



After drawing these bunnies, practice putting different facial expressions on them. Look at the comic strips in your newspaper for ideas.

The life that has been put into these animal drawings is wonderful. It gives us a feeling that they are actually alive and can talk, which creates a feeling of kindness towards them.



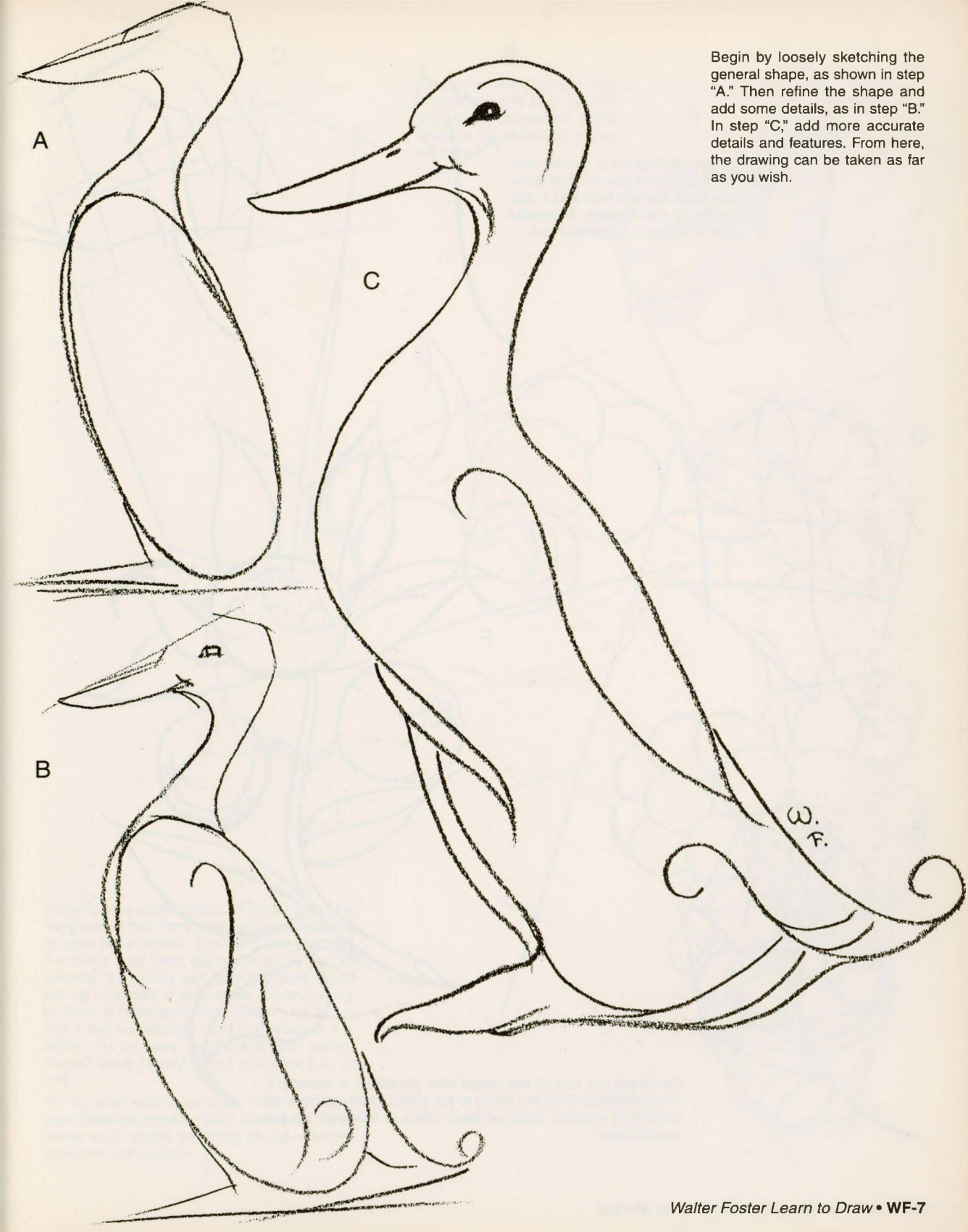
The front and three-quarter views of the mouth and the eye are not difficult to draw if you build them on a horizontal guideline. Shading, of course, brings out the roundness. Take your time and learn the outline formation first; then the shading will come easily.

"Drawing simplified" is quite a big order, but if you start with a circle and a few simple lines, it will not be too difficult. Pick one subject and follow it through until it is complete. Draw the same subject several times until it is correct. You can do it if you try!

When arranging fruit or flowers for a still life, place the objects so that no two are exactly alike. Also, it is best to have an odd number of subjects. If you are a beginner, draw one piece at a time, then shade with pencil or charcoal.

Apples (or any round objects) should be placed on a table, or better yet, on white paper, so you can study the shadows and reflected lights. You are no doubt acquainted with shadows and the fact that the light reflected from the paper creates a light in the shadow of the object (the apple, in this case). It will also reflect the color of the object—red, yellow, white, or whatever the color may be. Study these reflections; they can greatly increase the quality of your drawing.

Try drawing the same subject from different angles and with different lighting. Make notes and sketches. Notice the shadows and reflections of the different setups.

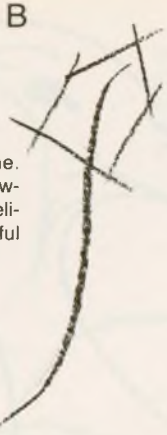


Begin by loosely sketching the general shape, as shown in step "A." Then refine the shape and add some details, as in step "B." In step "C," add more accurate details and features. From here, the drawing can be taken as far as you wish.

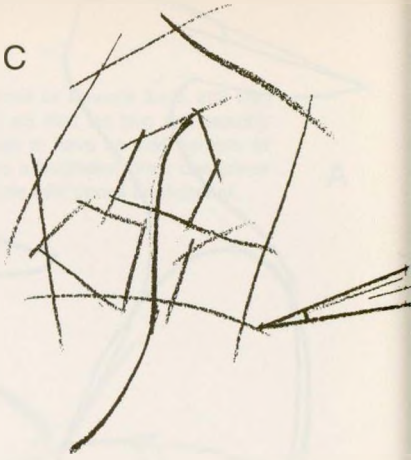
A

Build your drawing on a curved line. Look for this curved line in other drawings you make. Curved lines add a delicate design to the drawing. A graceful "S" curve is always a successful tool.

B



C



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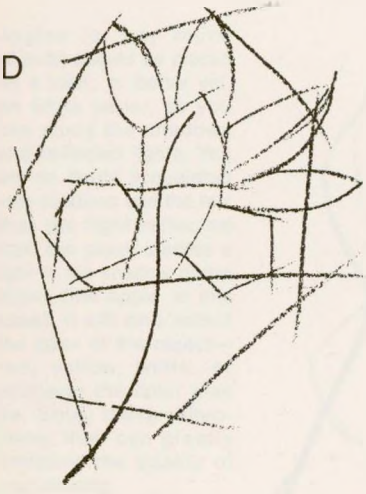

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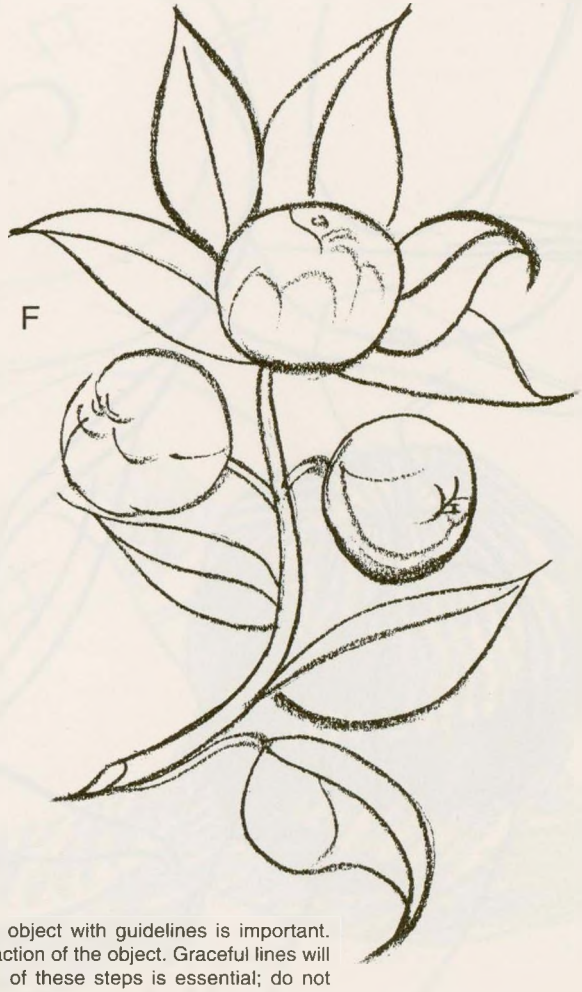

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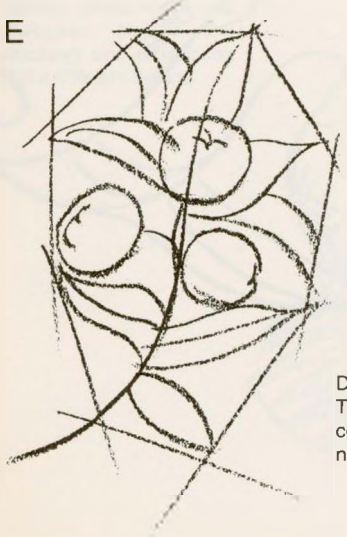
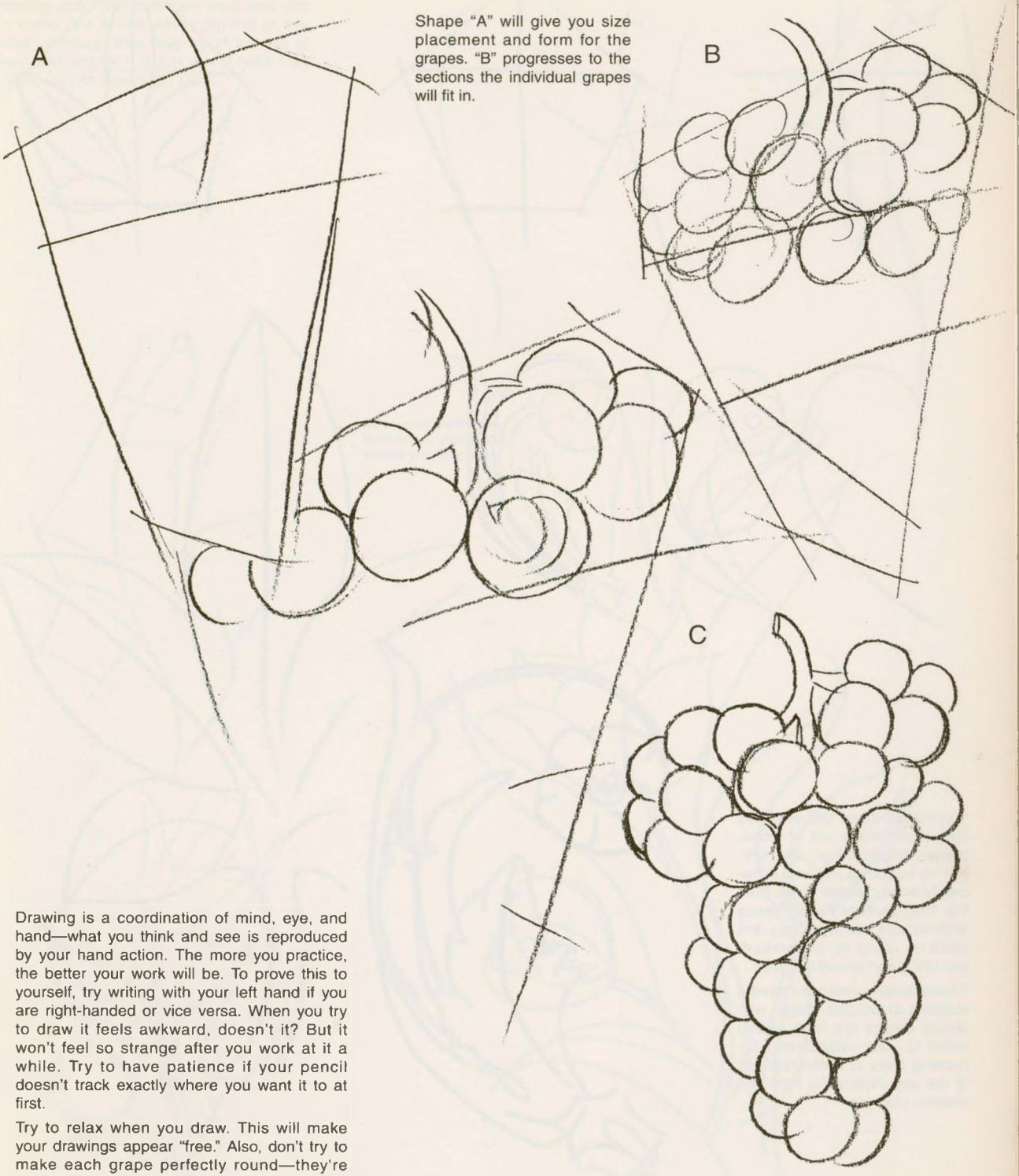


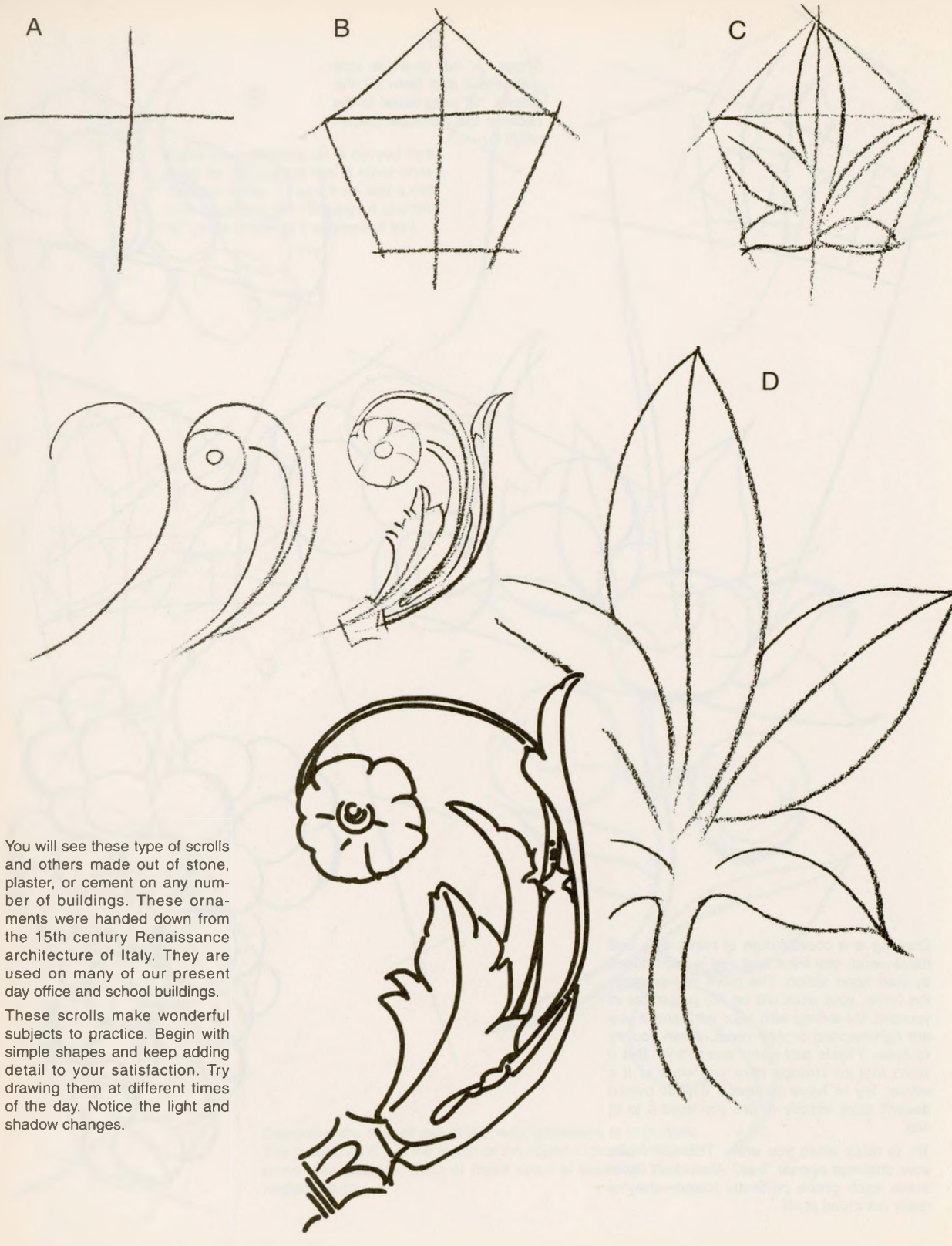
Designing the flow of the object with guidelines is important. The guidelines direct the action of the object. Graceful lines will come with practice. Each of these steps is essential; do not neglect them!



Shape "A" will give you size placement and form for the grapes. "B" progresses to the sections the individual grapes will fit in.

Drawing is a coordination of mind, eye, and hand—what you think and see is reproduced by your hand action. The more you practice, the better your work will be. To prove this to yourself, try writing with your left hand if you are right-handed or vice versa. When you try to draw it feels awkward, doesn't it? But it won't feel so strange after you work at it a while. Try to have patience if your pencil doesn't track exactly where you want it to at first.

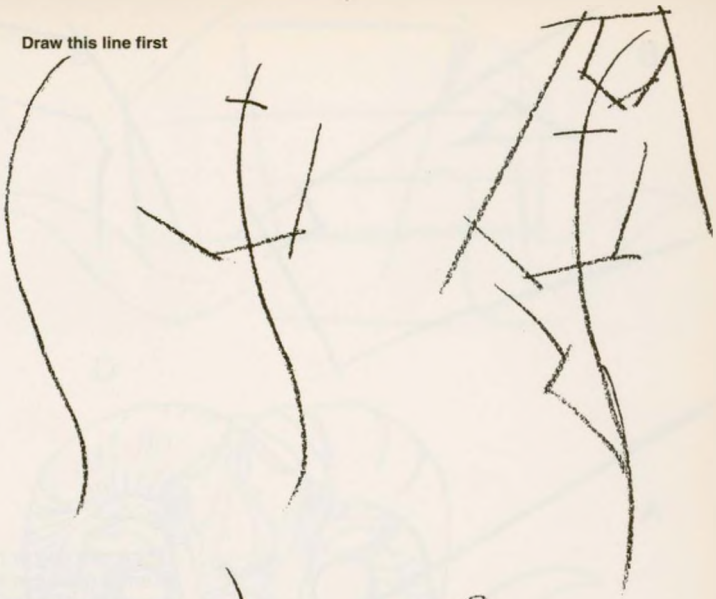
Try to relax when you draw. This will make your drawings appear "free." Also, don't try to make each grape perfectly round—they're really not round at all!

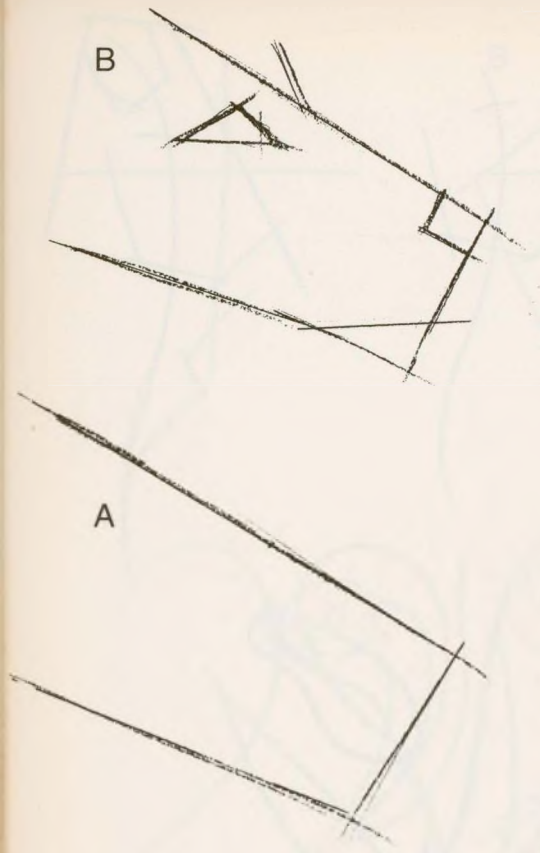


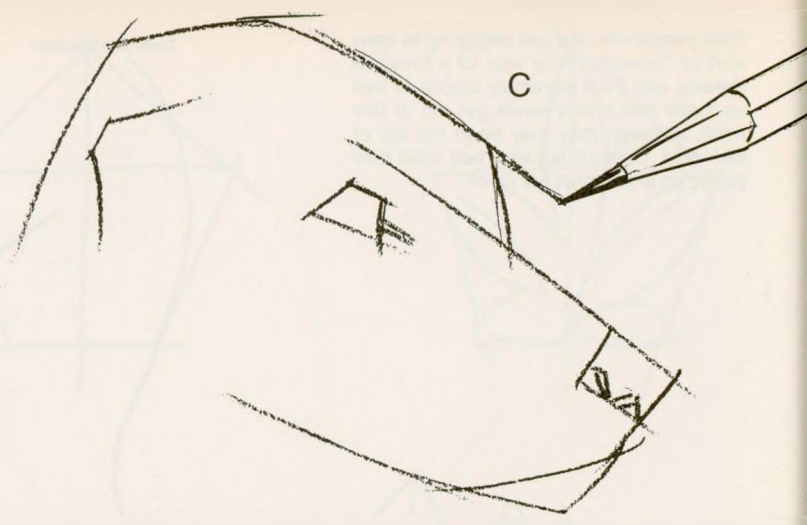
You will see these type of scrolls and others made out of stone, plaster, or cement on any number of buildings. These ornaments were handed down from the 15th century Renaissance architecture of Italy. They are used on many of our present day office and school buildings.

These scrolls make wonderful subjects to practice. Begin with simple shapes and keep adding detail to your satisfaction. Try drawing them at different times of the day. Notice the light and shadow changes.

Most people who are just beginning to draw sort of "scratch" their way to a finished drawing and I am extremely surprised that so many fine artists never get out of this habit, although they may be at the top of their field. Surely it is just a bad habit they picked up and cannot get rid of.



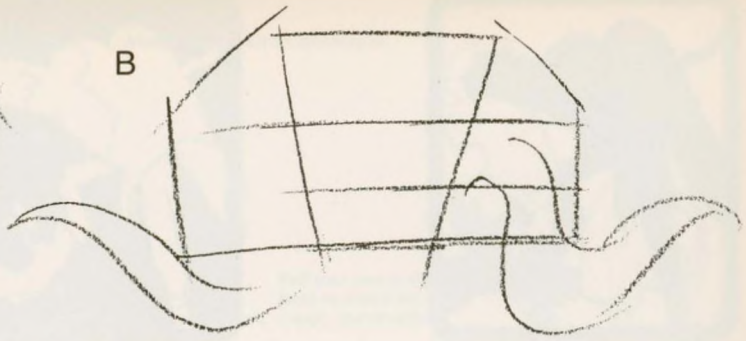


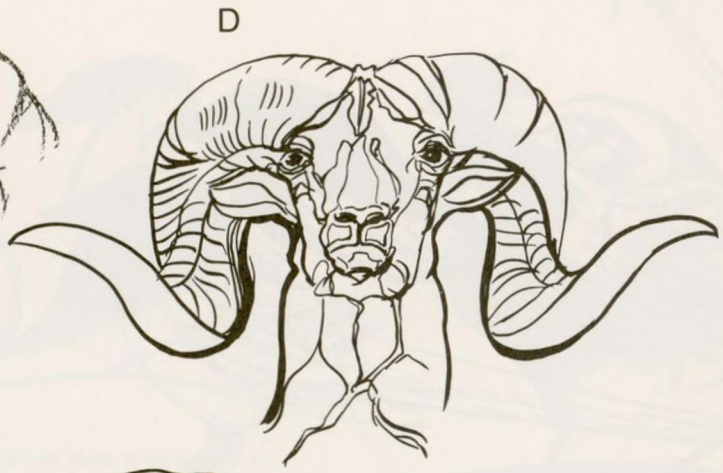


Think of a dog or horse head as a wedge (see "A"). Then in "B" draw a small oblong in the corner for the nose, slice off the lower corner to create the mouth, and make a triangle for the eye. In "C" add the top to the dog's head and you are on your way!

Try drawing your own pet.

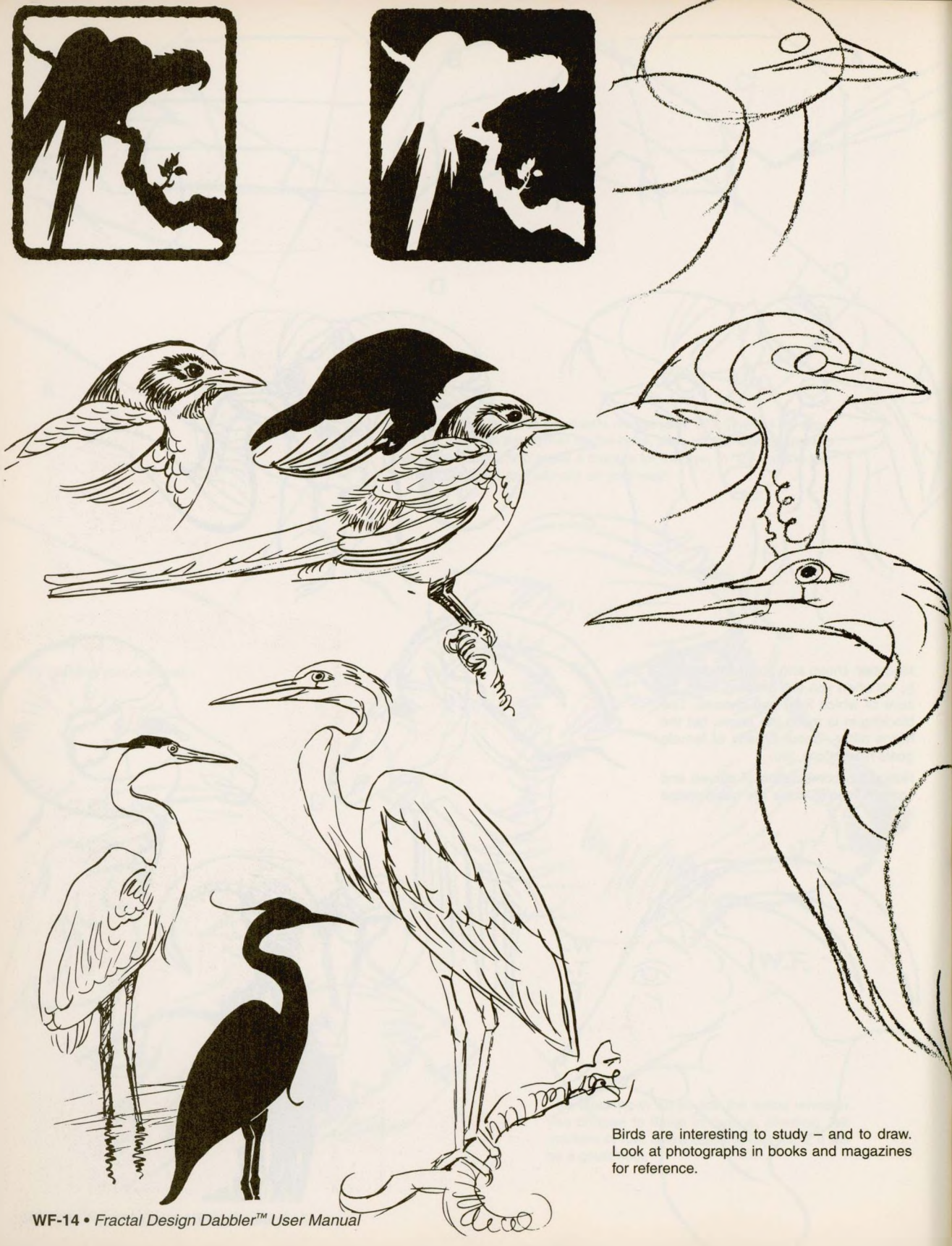
The blocking-in steps are the same whether you choose to finish in outline, shading, felt markers or oils. Make blocking-in a habit; it will be a great help.





Mountain sheep and goats differ greatly, so when you are drawing them, be sure of which kind you choose. The blocking-in is much the same, but the horns differ—some breeds of female goats have horns, too.

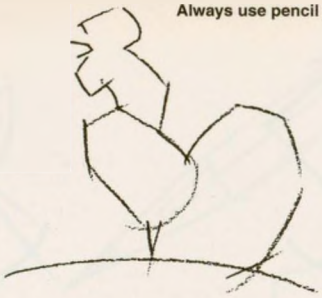
Notice the combination of curved and straight lines to make the basic shape in "B."



Birds are interesting to study – and to draw. Look at photographs in books and magazines for reference.

BRUSH AND PEN

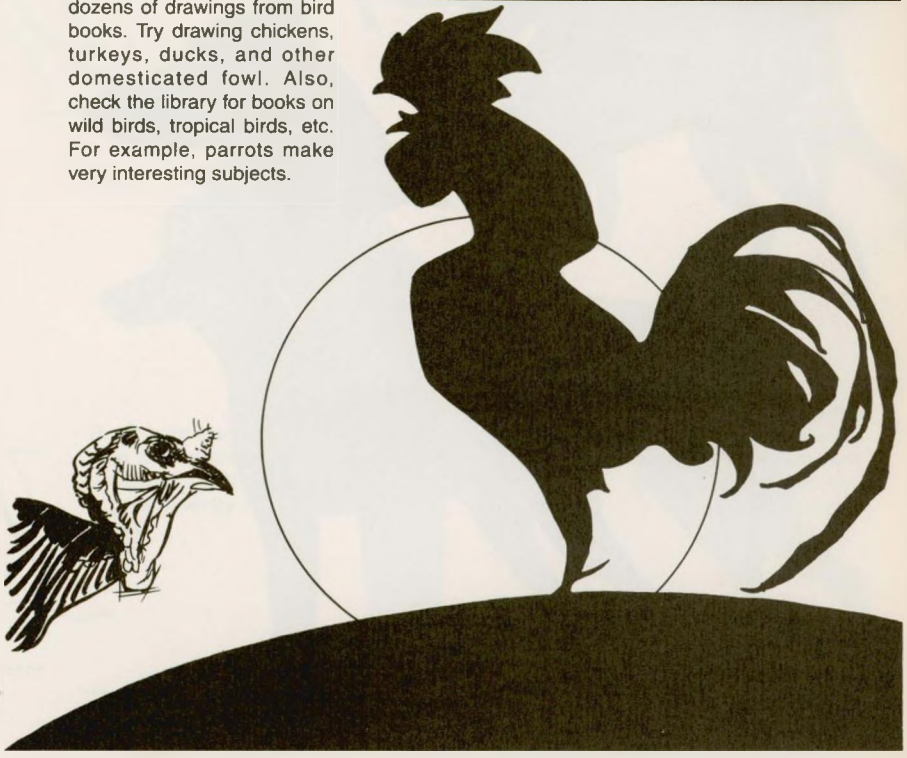
Do the outline with a lettering pen, then fill in the black areas with a brush. The circle was made with a pencil compass, but it could also be drawn freehand.

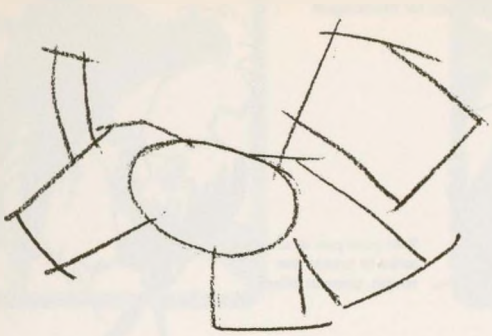


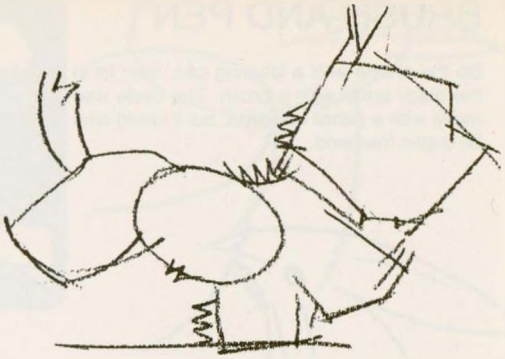
Always use pencil for blocking-in

Pull your pen in short jerks to create the rough, uneven effect

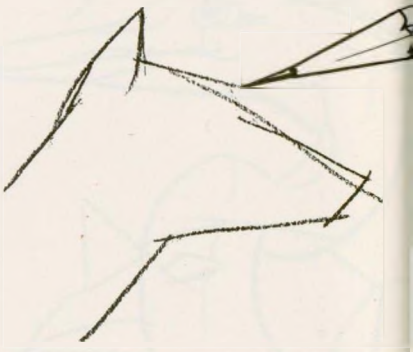
Birds lend themselves to good design—some better than others. You can create dozens of drawings from bird books. Try drawing chickens, turkeys, ducks, and other domesticated fowl. Also, check the library for books on wild birds, tropical birds, etc. For example, parrots make very interesting subjects.



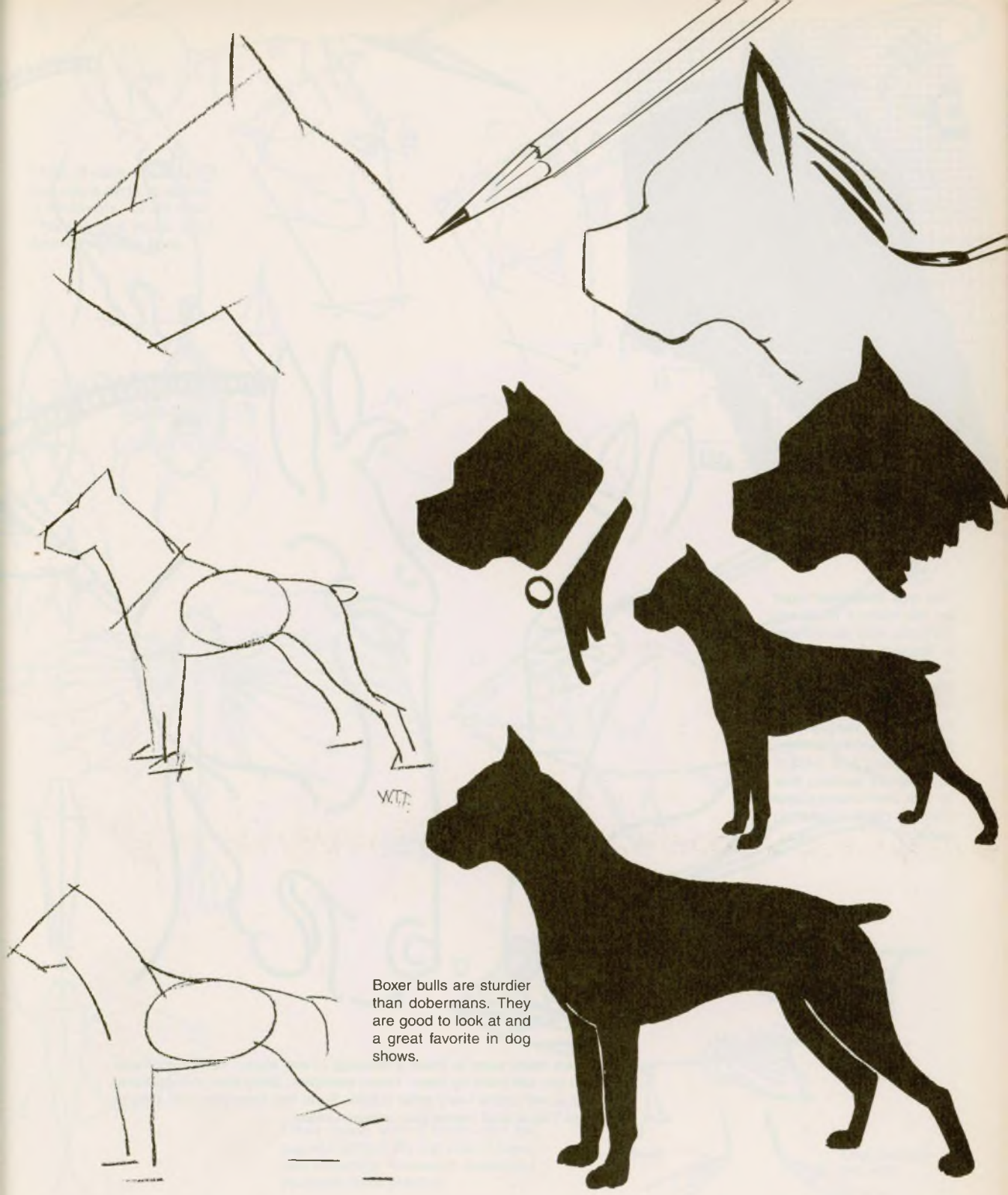




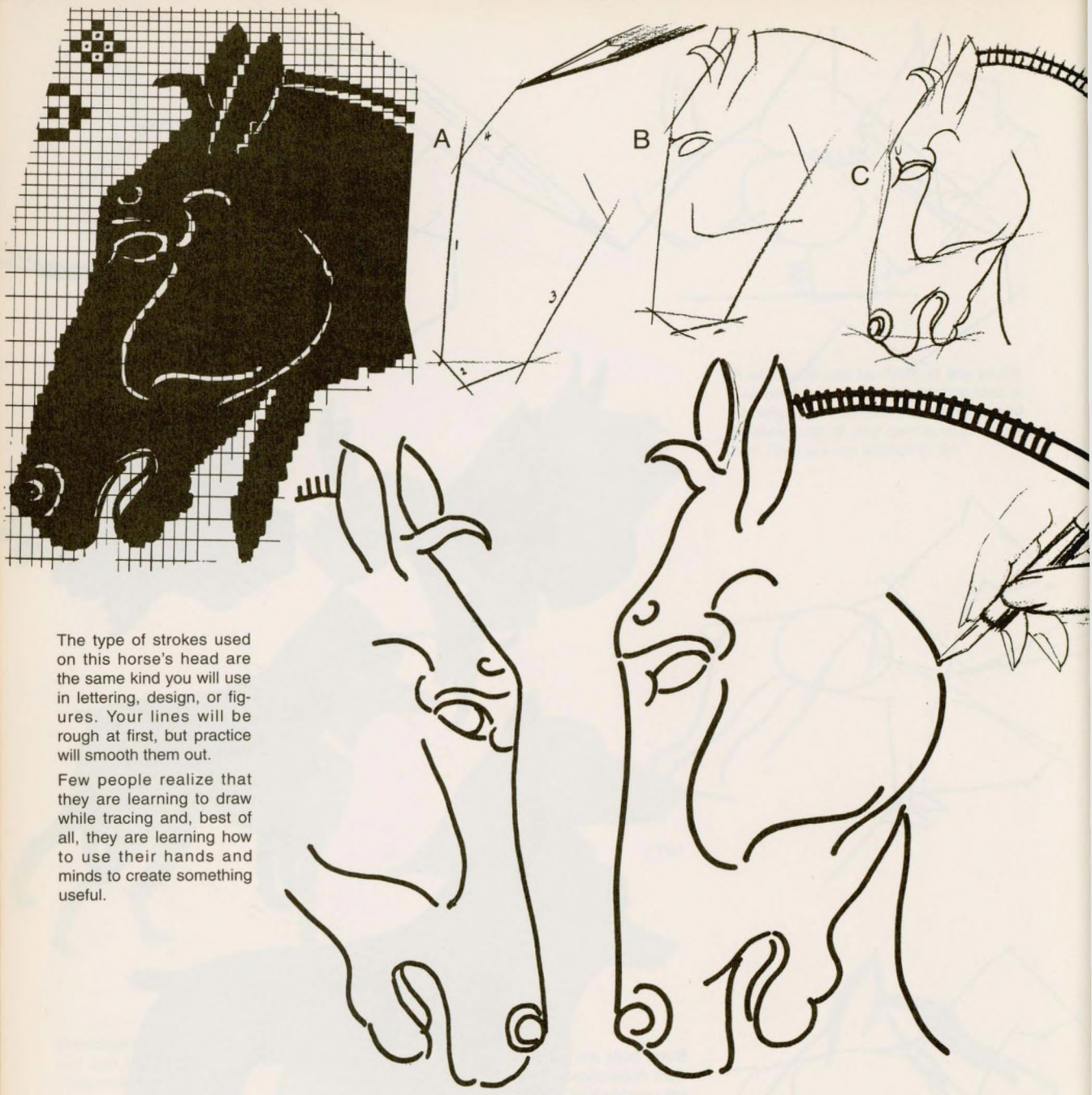
A silhouette can be made of any profile —animal or human—by tracing over a photograph. However, blocking-in and finishing one of your own is much more fun. They are not difficult to do!



Dobermans have a clean cut and an alert figure. They make a fine foundation for drawing many long-haired dogs.



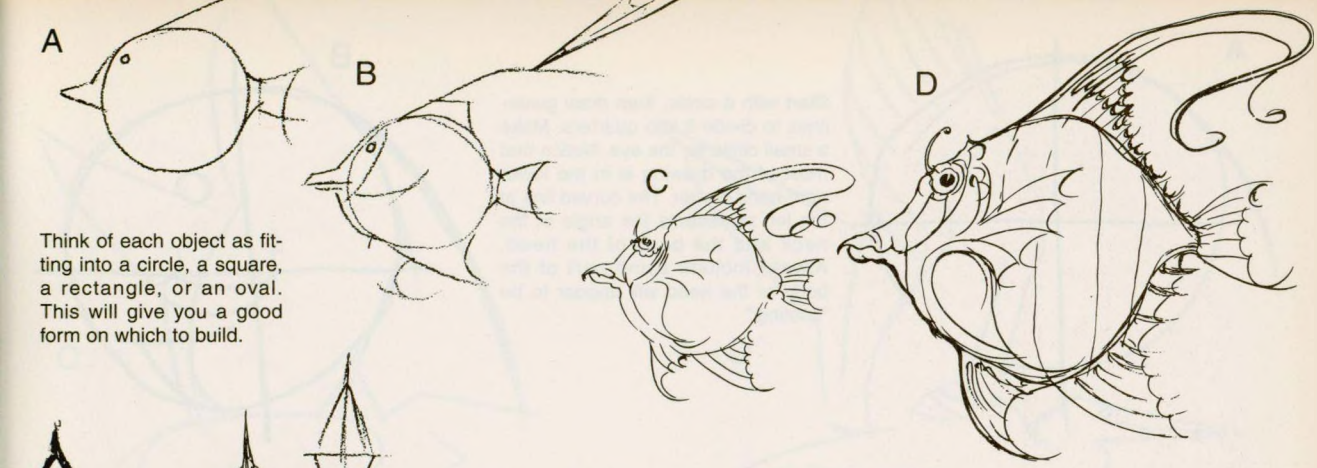
Boxer bulls are sturdier than dobermans. They are good to look at and a great favorite in dog shows.



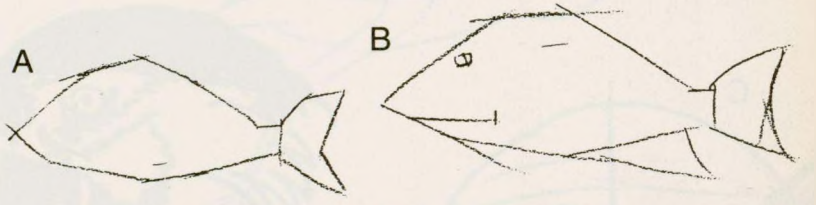
The type of strokes used on this horse's head are the same kind you will use in lettering, design, or figures. Your lines will be rough at first, but practice will smooth them out.

Few people realize that they are learning to draw while tracing and, best of all, they are learning how to use their hands and minds to create something useful.

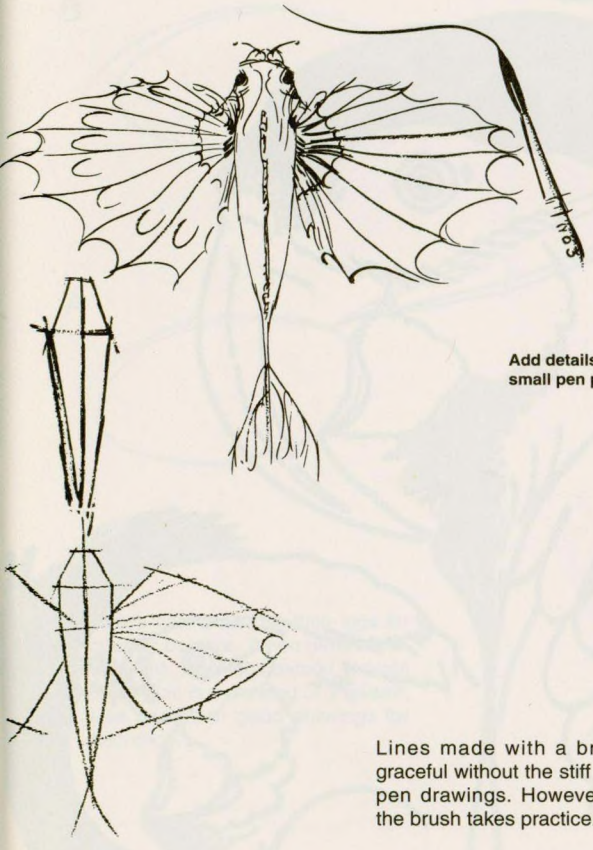
There are many ways to finish a drawing; I have shown various methods here so you can profit by them. These examples, along with your personal technique, will create many other results. Sure! You have your own style to develop! This is what makes your artwork unique.

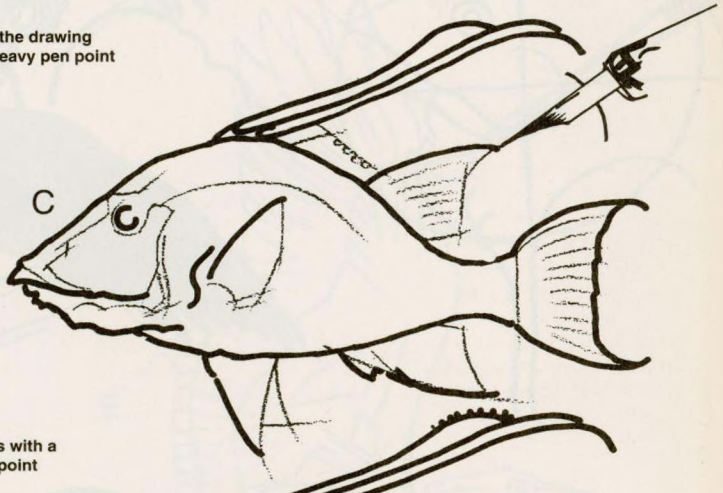


Think of each object as fitting into a circle, a square, a rectangle, or an oval. This will give you a good form on which to build.

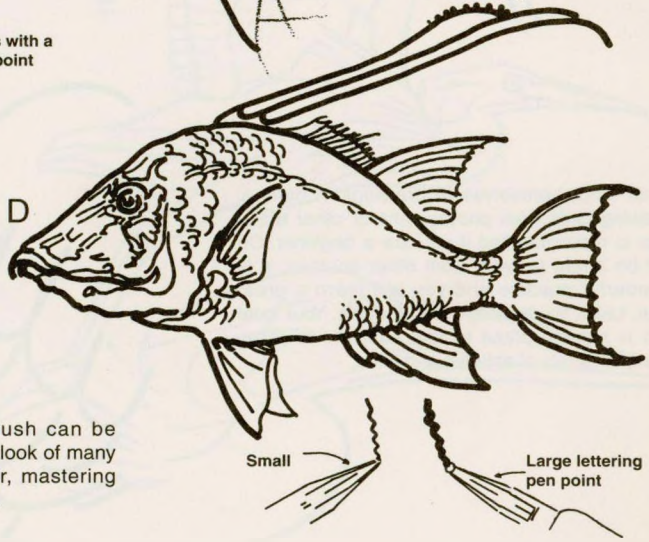


Outline the drawing with a heavy pen point

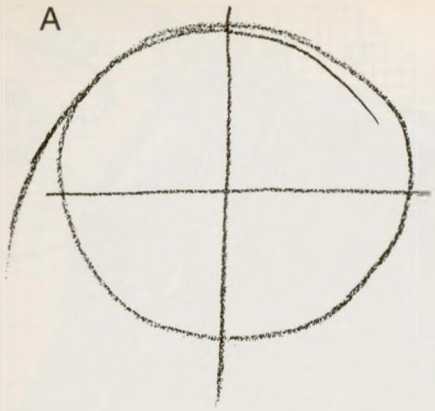




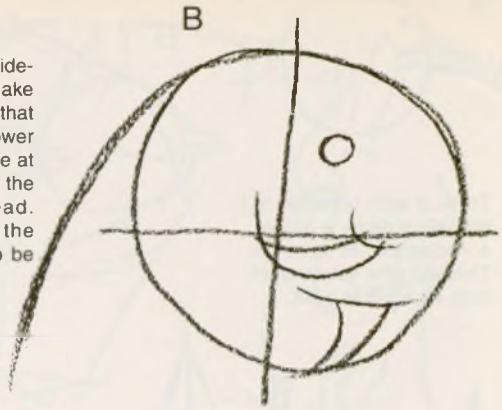
Add details with a small pen point



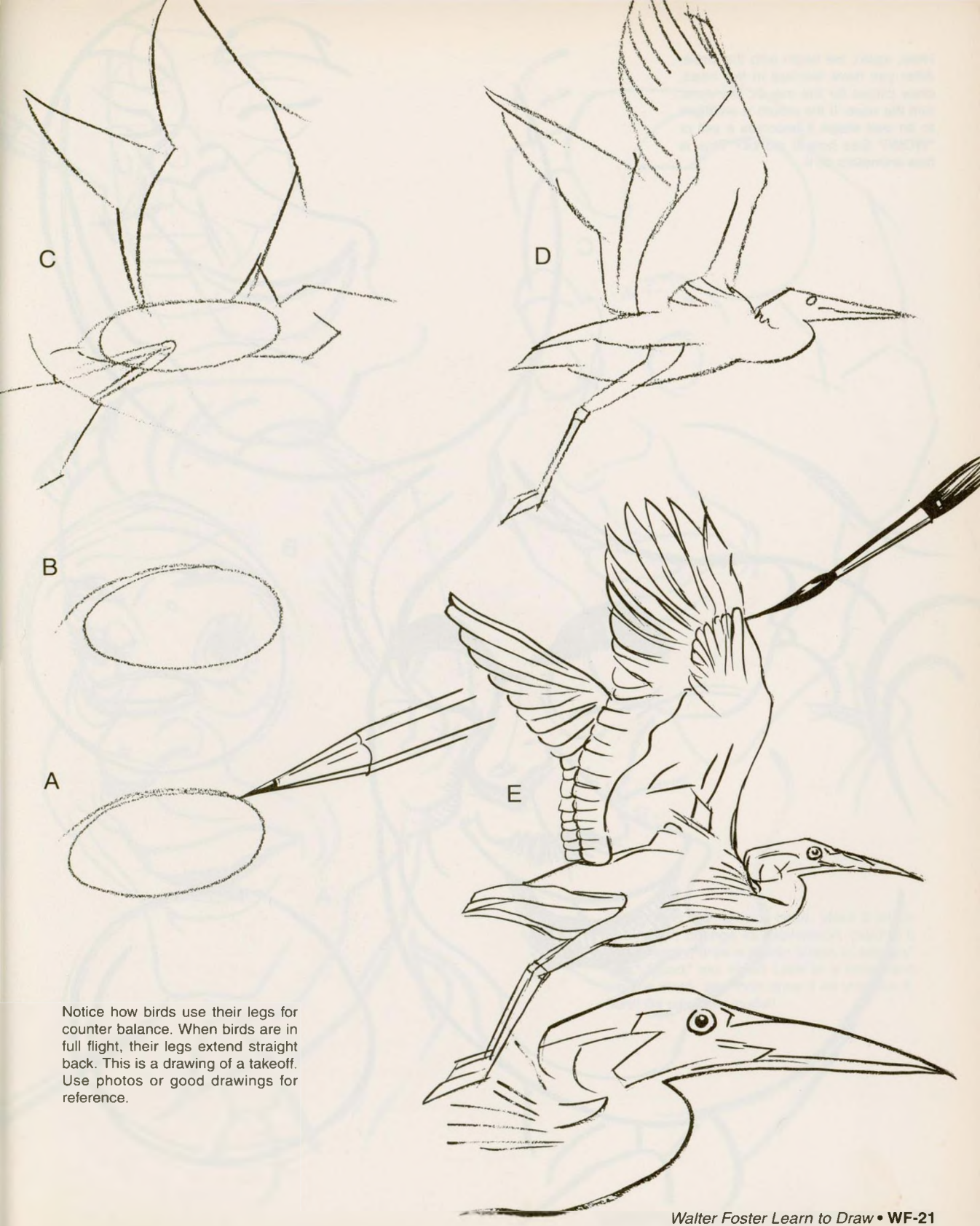
Lines made with a brush can be graceful without the stiff look of many pen drawings. However, mastering the brush takes practice.



Start with a circle, then draw guidelines to divide it into quarters. Make a small circle for the eye. Notice that most of the drawing is in the lower right-hand corner. The curved line at the left represents the angle of the neck and the back of the head. Always include some part of the body or the head will appear to be "floating."

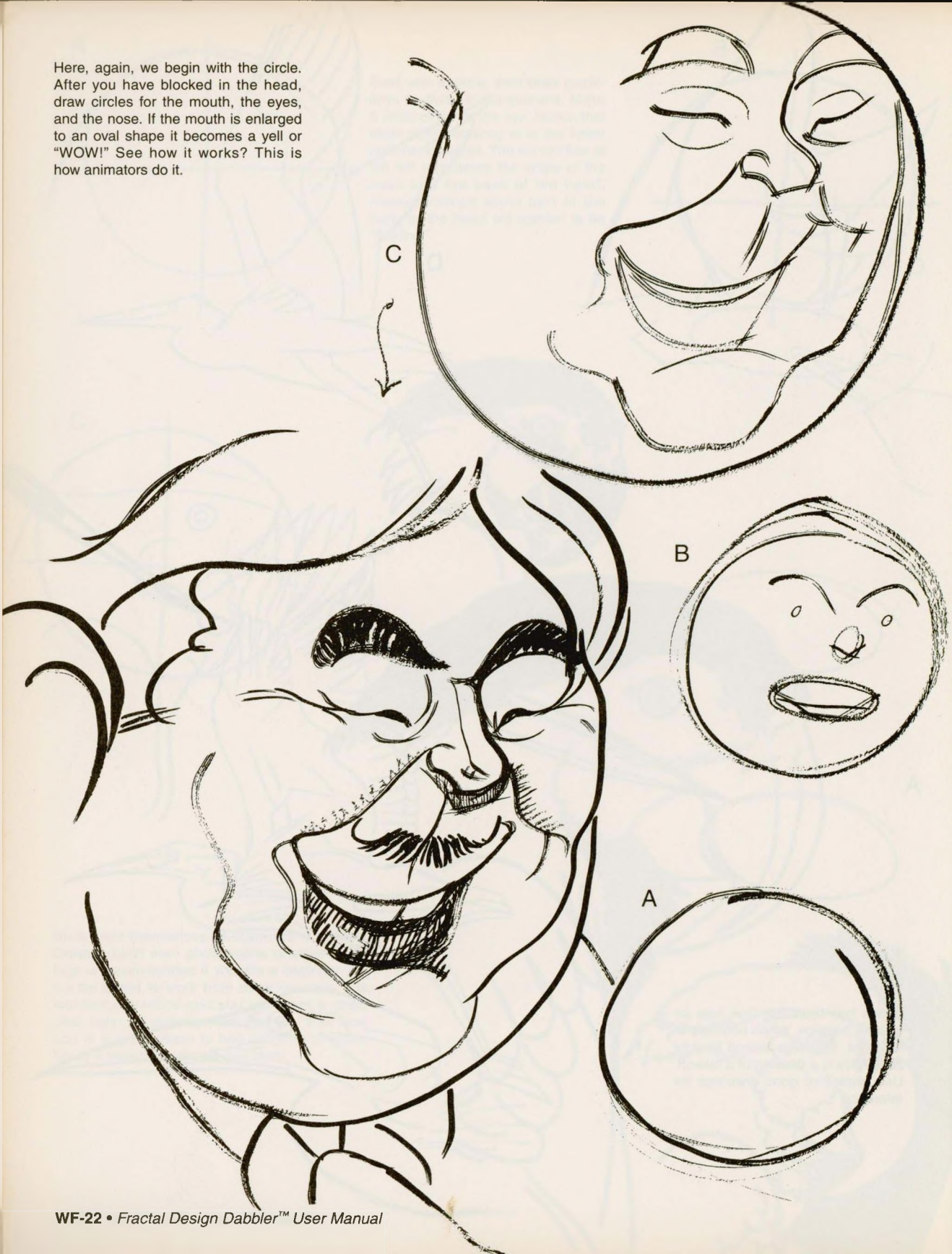


Birds lend themselves to drawings in outline. Drawing birds from photographs or other drawings is recommended if you are a beginner. Do not be afraid to work from other sources; it is wonderful practice and you will learn a great deal. Later, try drawing them from life. Your local zoo is a great place to find subjects to draw. Study a variety of animals and birds.



Notice how birds use their legs for counter balance. When birds are in full flight, their legs extend straight back. This is a drawing of a takeoff. Use photos or good drawings for reference.

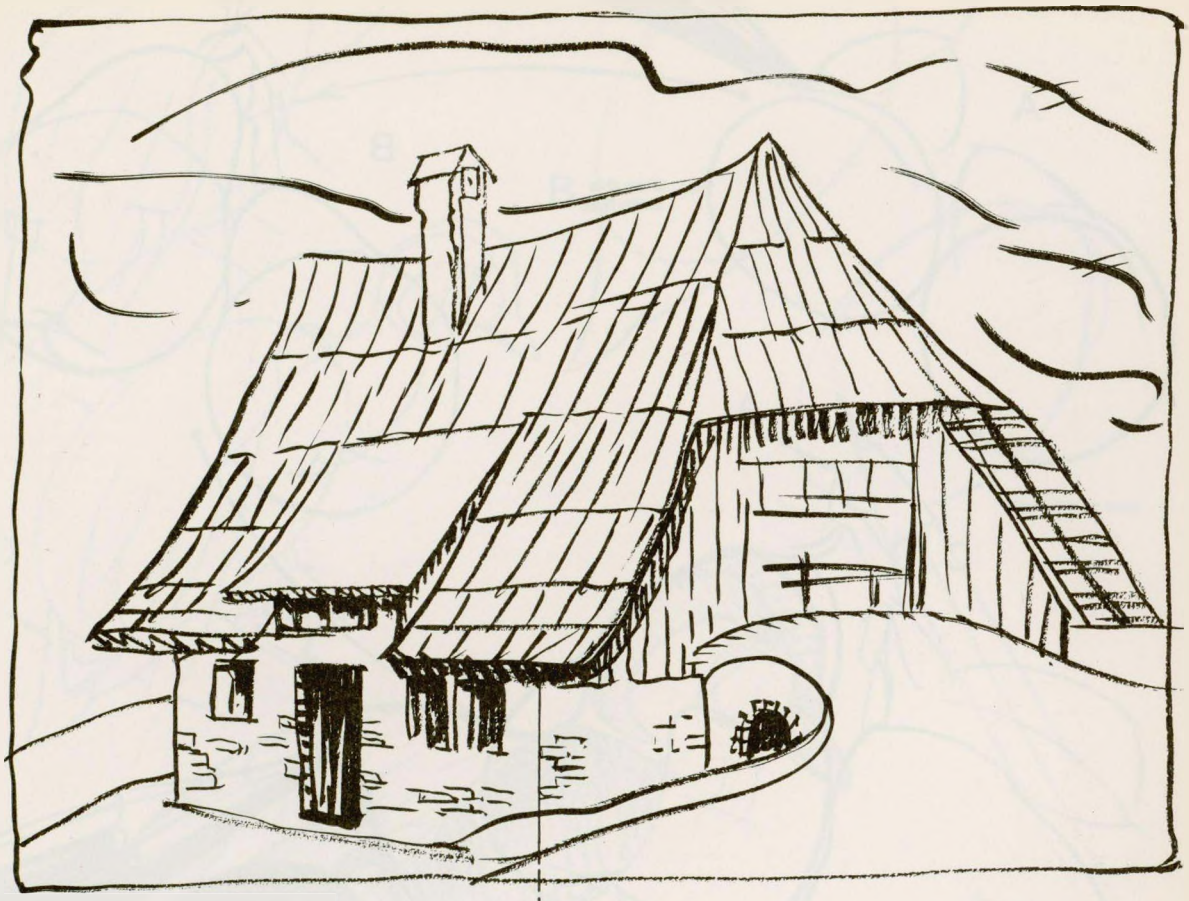
Here, again, we begin with the circle. After you have blocked in the head, draw circles for the mouth, the eyes, and the nose. If the mouth is enlarged to an oval shape it becomes a yell or "WOW!" See how it works? This is how animators do it.



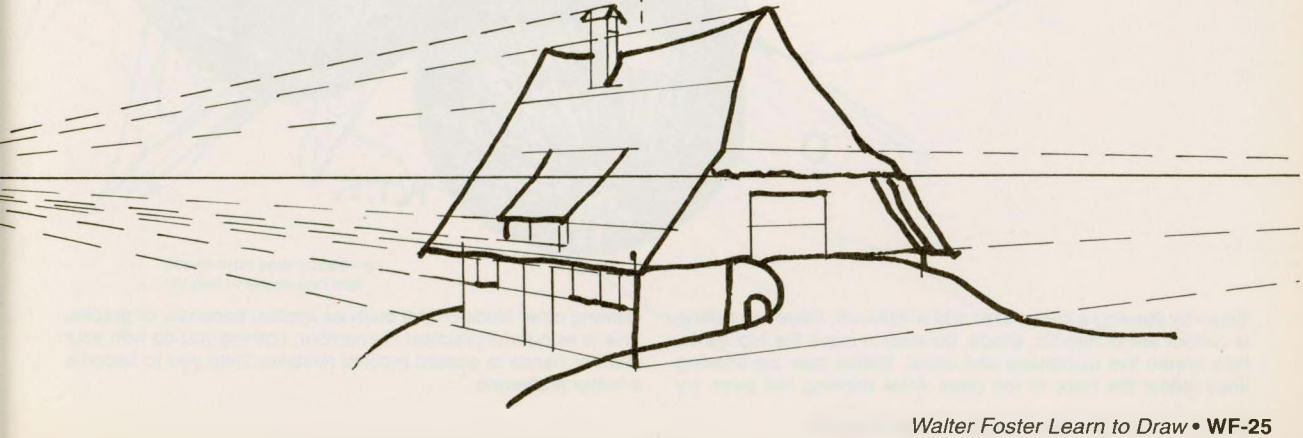
Try drawing this cartoon head. Make it larger or smaller; change its expression, making it sad or angry; draw a mouth shape to say "no," "yes," "good," etc. How? Look in a mirror and say the word, and then draw it as you see it. Sure! Be your own model!

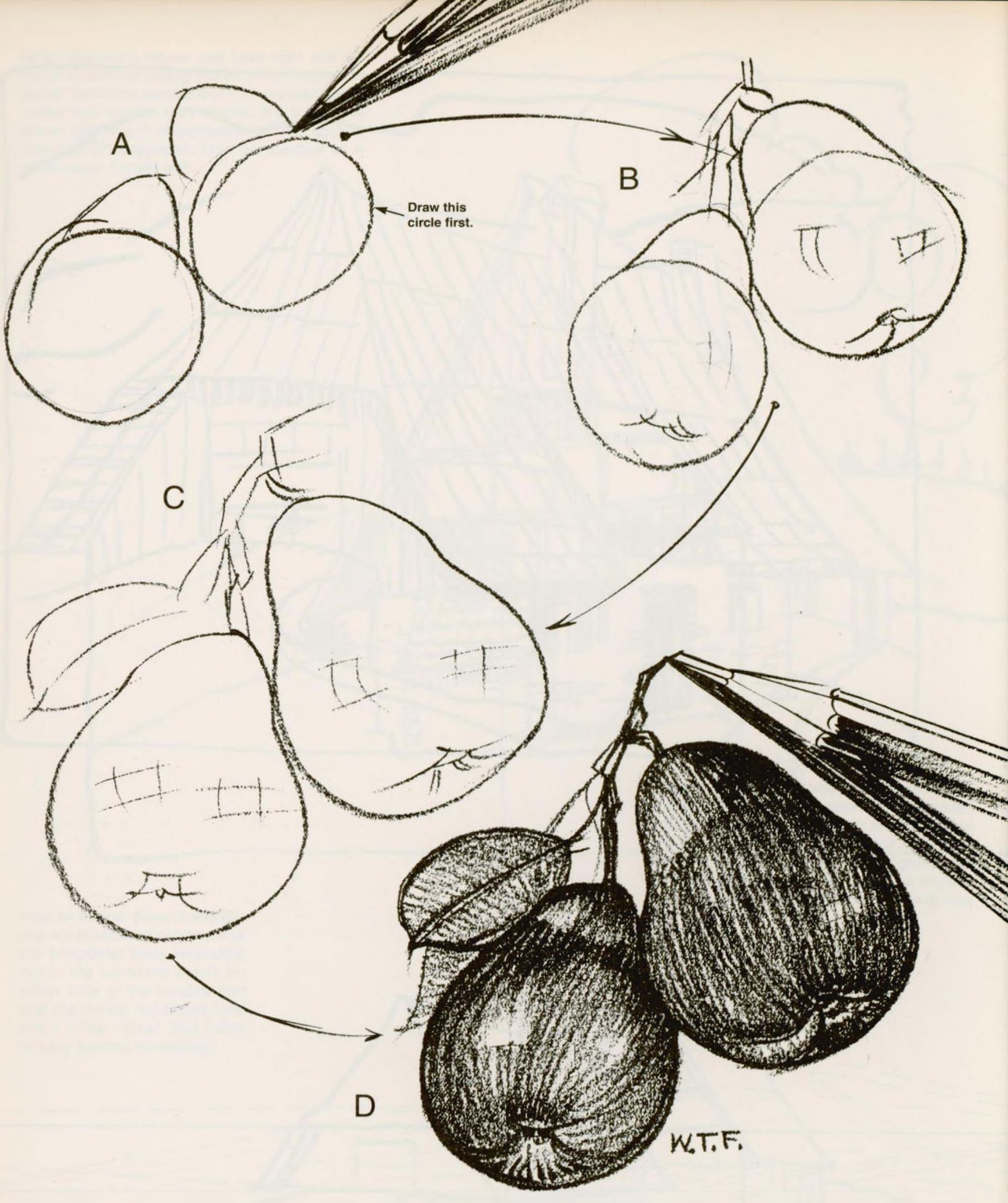
When drawing a house, you have right and left points called "vanishing points." (This method is called "two-point perspective.") I have kept these Swiss farm houses very simple. If a building is drawn too far out of perspective it will appear distorted or misshapen. Use perspective as a reference to correct with.

After looking at these drawings, you will at least be conscious of the horizontal lines extending out to the vanishing points on either side of the houses and that the house entrances face each other. See! You have already learned something!

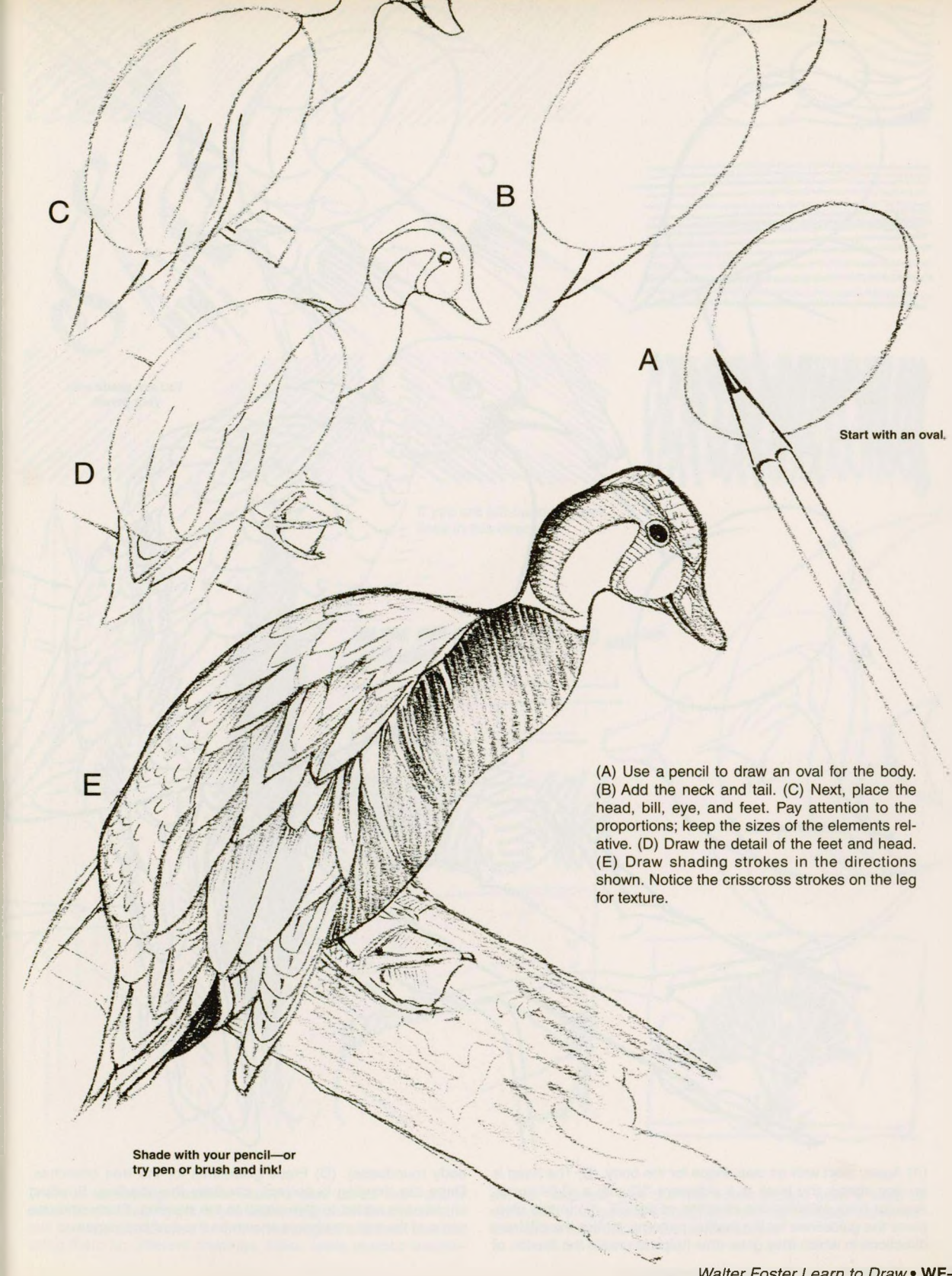


The closest line to you is the corner of the house, and all horizontal lines to the right side run to the right vanishing point, and all horizontal lines to the left side run to left vanishing point. (All vertical lines are straight up and down.) Look at buildings in your area and look for these line angles.

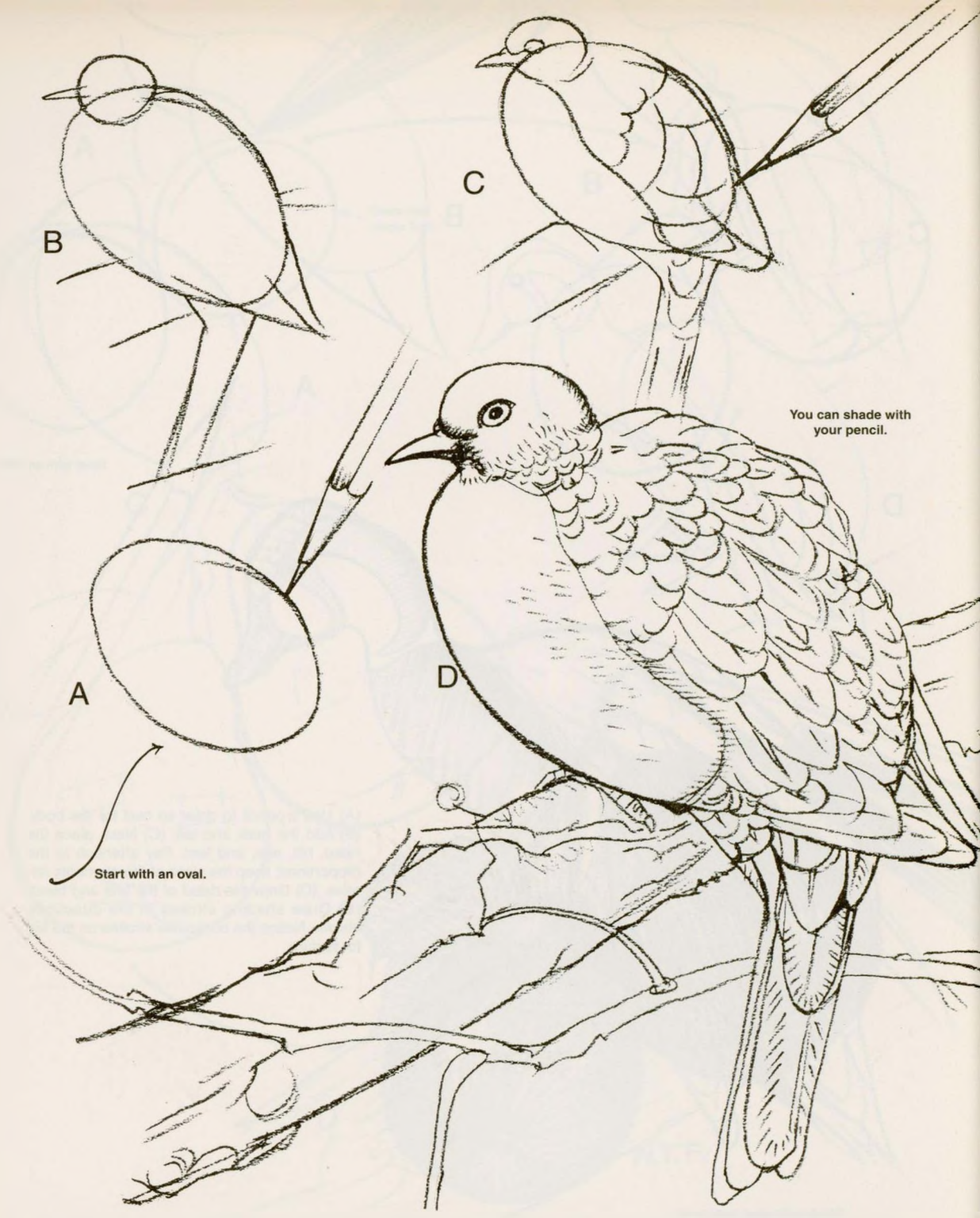




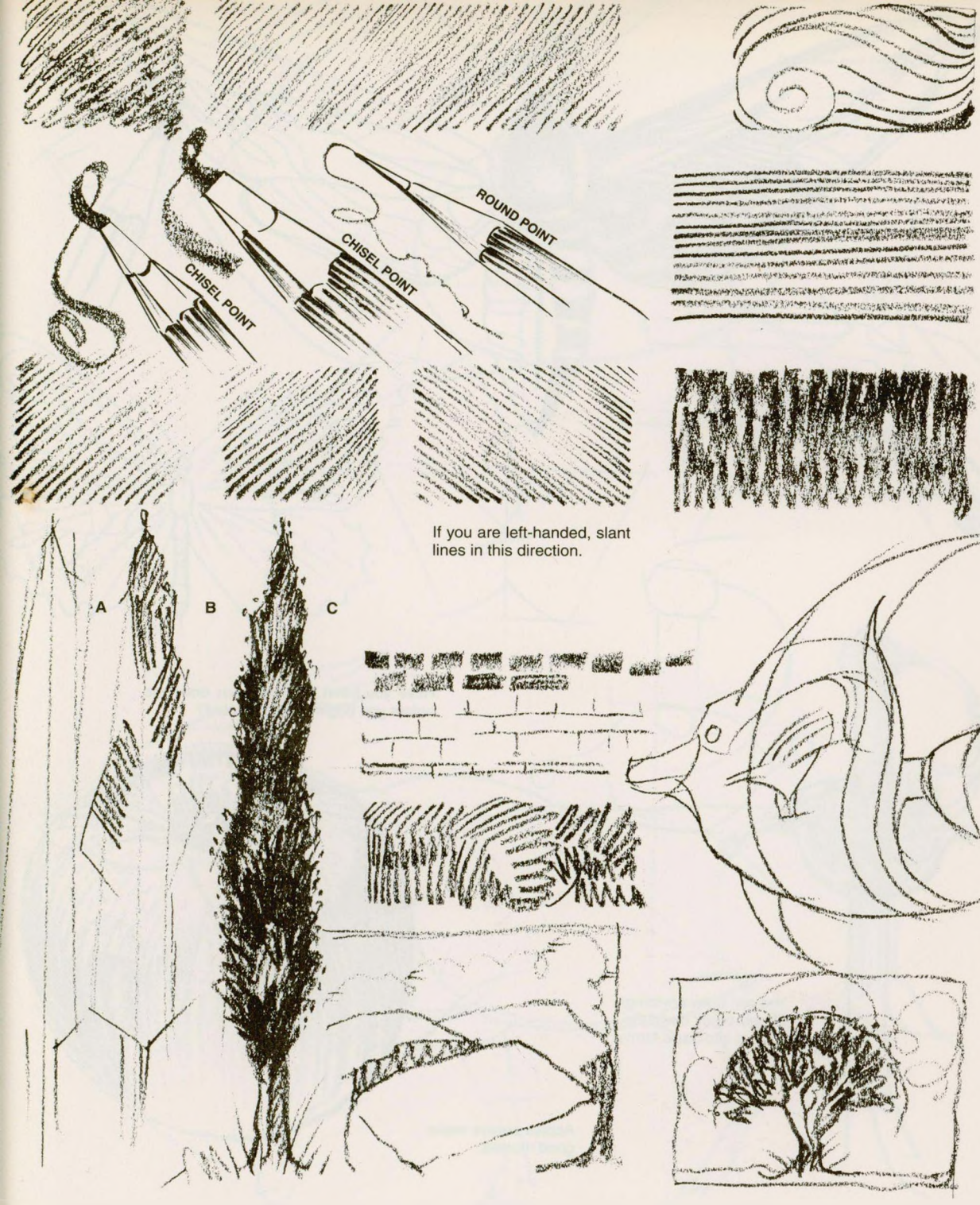
Begin by drawing a circle; then add a half-oval. Once the outline is correct (as in step C), shade. Be sure to leave the highlights; they create the roundness and shine. Notice how the shading lines follow the form of the pear. After drawing the pear, try drawing other kinds of fruit such as apples, bananas, or grapes. This is wonderful practice! Remember, nothing you do with your mind or hands is wasted motion; mistakes help you to become a better draftsman.



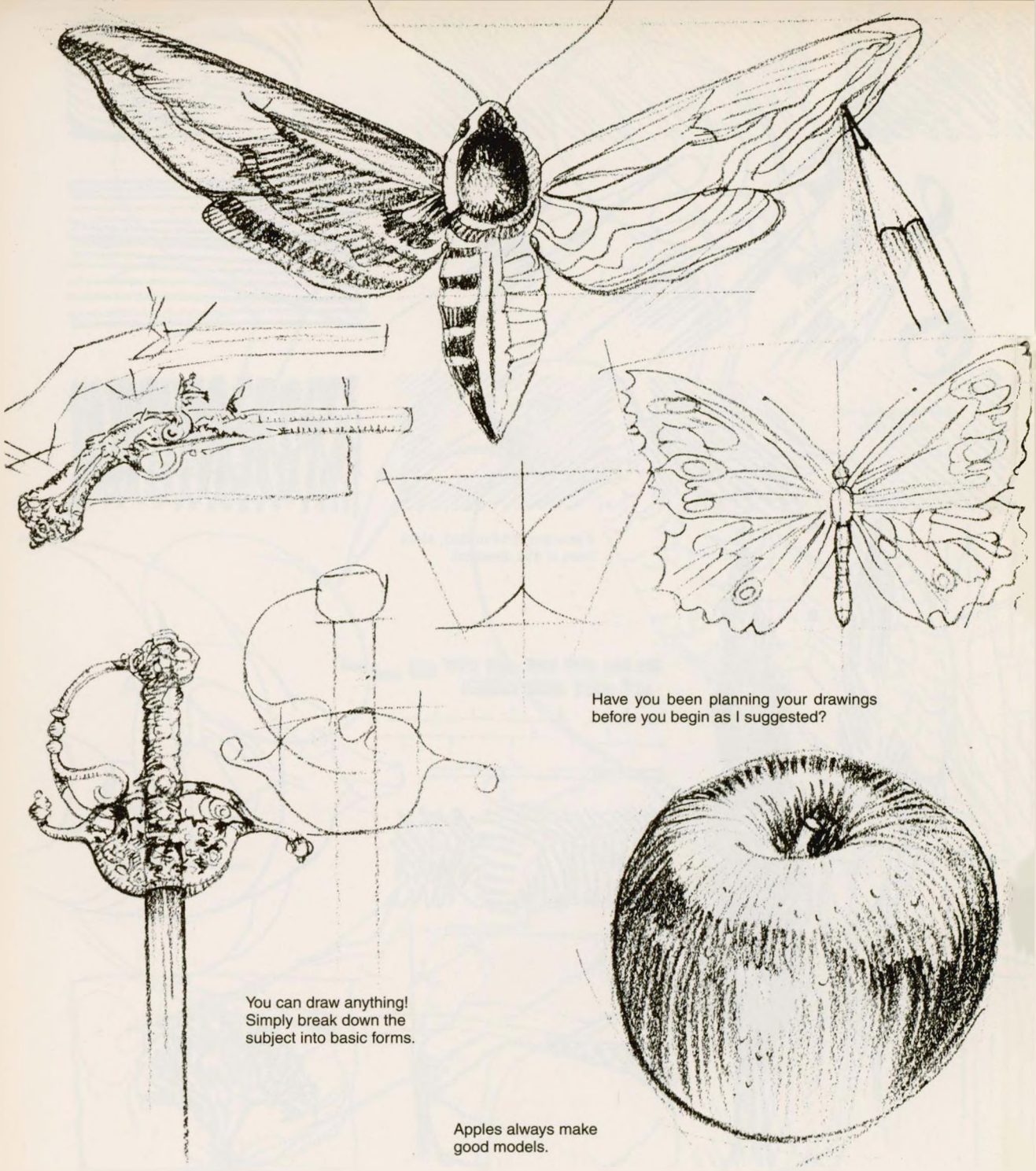
(A) Use a pencil to draw an oval for the body. (B) Add the neck and tail. (C) Next, place the head, bill, eye, and feet. Pay attention to the proportions; keep the sizes of the elements relative. (D) Draw the detail of the feet and head. (E) Draw shading strokes in the directions shown. Notice the crisscross strokes on the leg for texture.



(A) Again, start with an oval shape for the body. (B) The head is an egg shape; the beak is a sideways "V" with a slight curve. Angular lines establish the direction of the tail. (C) In this step, place the guidelines for the feather patterns. Notice the different directions in which they grow (this helps to create the illusion of body roundness). (D) Place guidelines for the tree branches. Once the drawing is correct, consider the shading. Shading strokes are added to give depth to the drawing. Study and use some of the texture strokes shown on the next two pages.



There is something beautiful about a sure pencil line—and it doesn't come from talent, it comes from practice! Study the various textures and strokes on these two pages, and then practice using them on different drawings. Make some practice exercises. For instance, give the fish some scales, draw a brick or stone wall in a garden setting with flowers, or place some texture on the mountains in the sketch above.

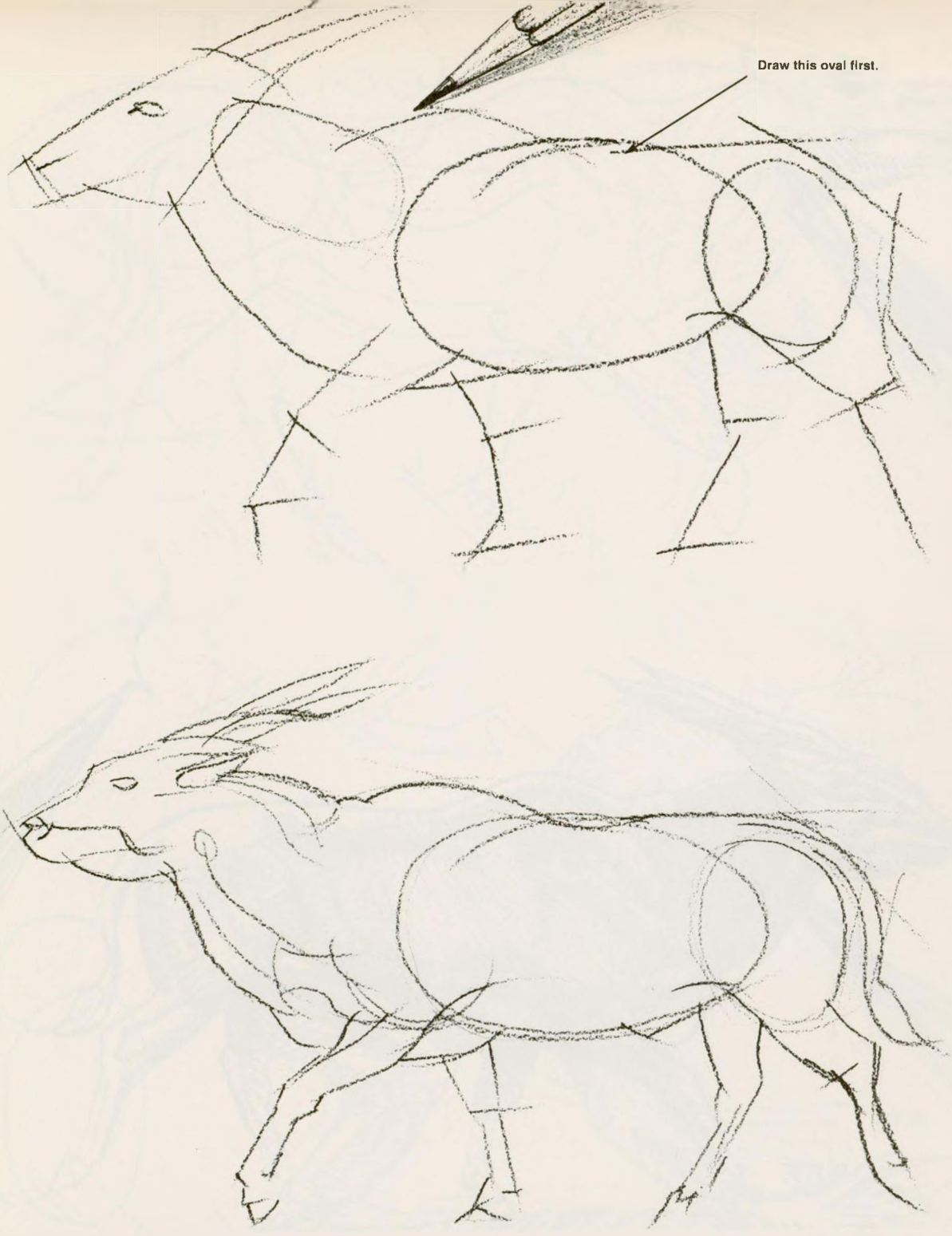


Have you been planning your drawings before you begin as I suggested?

You can draw anything! Simply break down the subject into basic forms.

Apples always make good models.

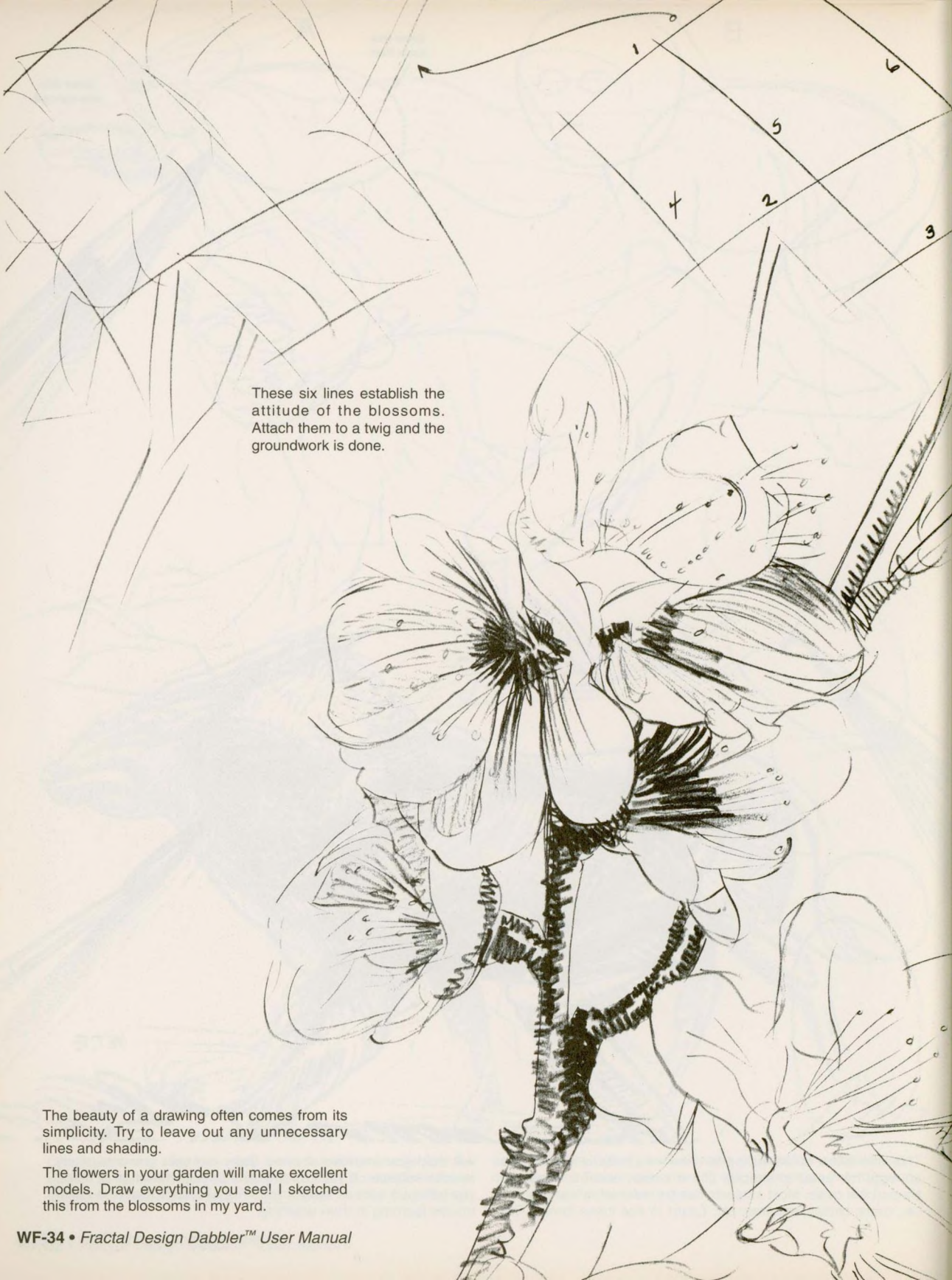
If you do not practice, the strokes won't come freely when you need them. Notice the difference in the strokes used here. These different forms are selected to represent the surface texture of each object. The short, closely knit strokes of the sword handle are quite different from those on the butterfly's wing or the apple. Make your lines follow the form of the object.



Using ovals and angled lines, block in the overall shape of the body, neck, and head. Use a combination of angled lines to establish the position of the legs. Using these lines as a guide, start drawing some of the body details. Also, draw the shape of the legs and connect them to the body. If I spoil a drawing—as I often do—what is my next move? Draw it over, of course, until it finally looks right. From each failure I learn a valuable lesson that will help when I start another drawing that is similar.

Often, a drawing may look easy to do, but when you get into it, it's not so easy. When you shade the head, do not finish, but, rather, work toward the back of the animal and do the shading as if you were putting several coats of paint on a house—one over another. Remember, shading will not improve your drawing if the original block-in isn't good.

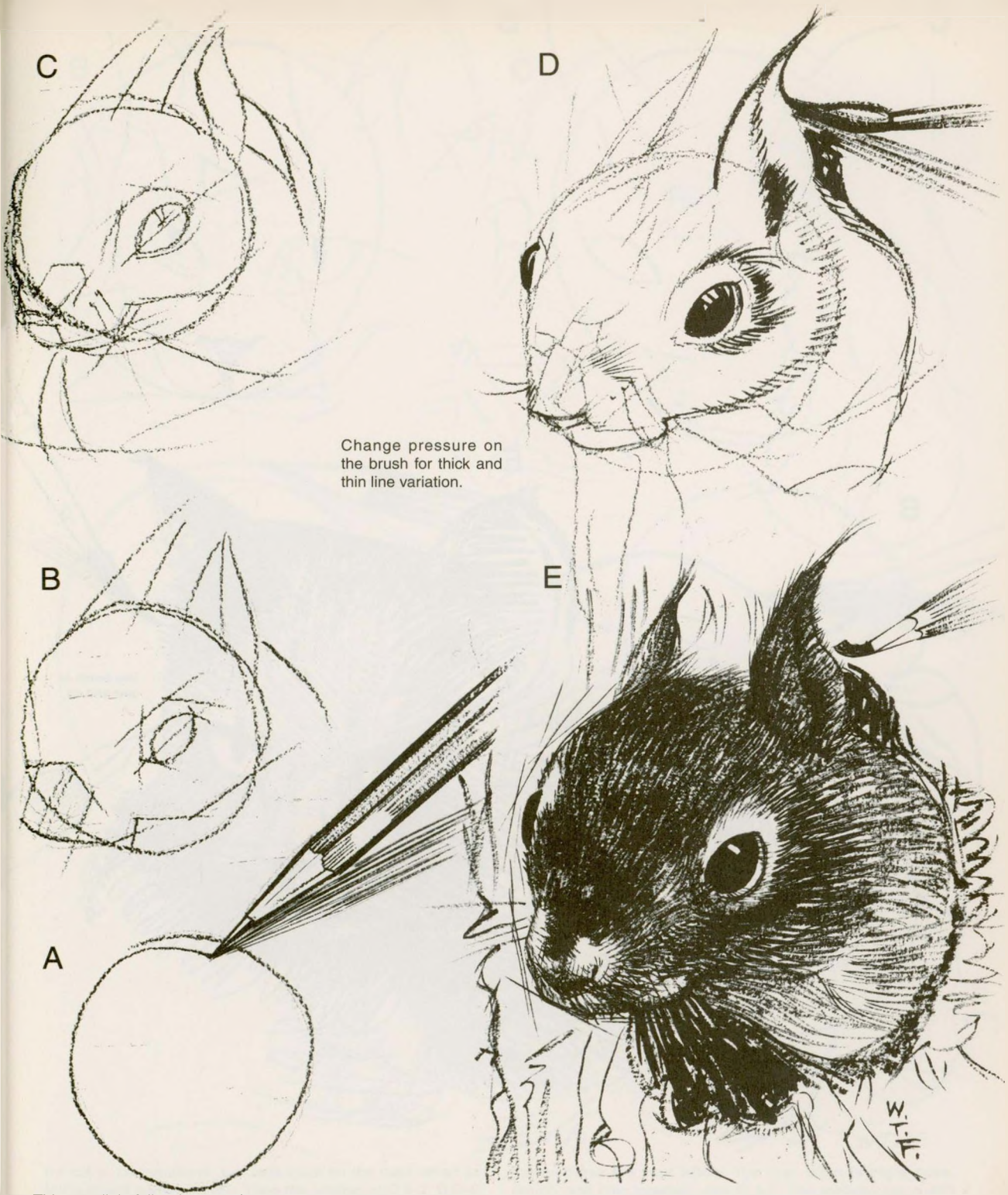
This little fellow is interesting to draw—his body is shaped like an egg; his head is shaped like a circle; and his eyes are shaped like ovals. Most subjects can be reduced to basic forms, i.e., ovals, circles, squares, etc. Learn to *see* these forms. This will help you improve sooner. Baby animals are one of my favorite subjects. If you can put life into your drawings of them, you will gain a lot of satisfaction. You shouldn't have too much trouble learning to draw *anything*.



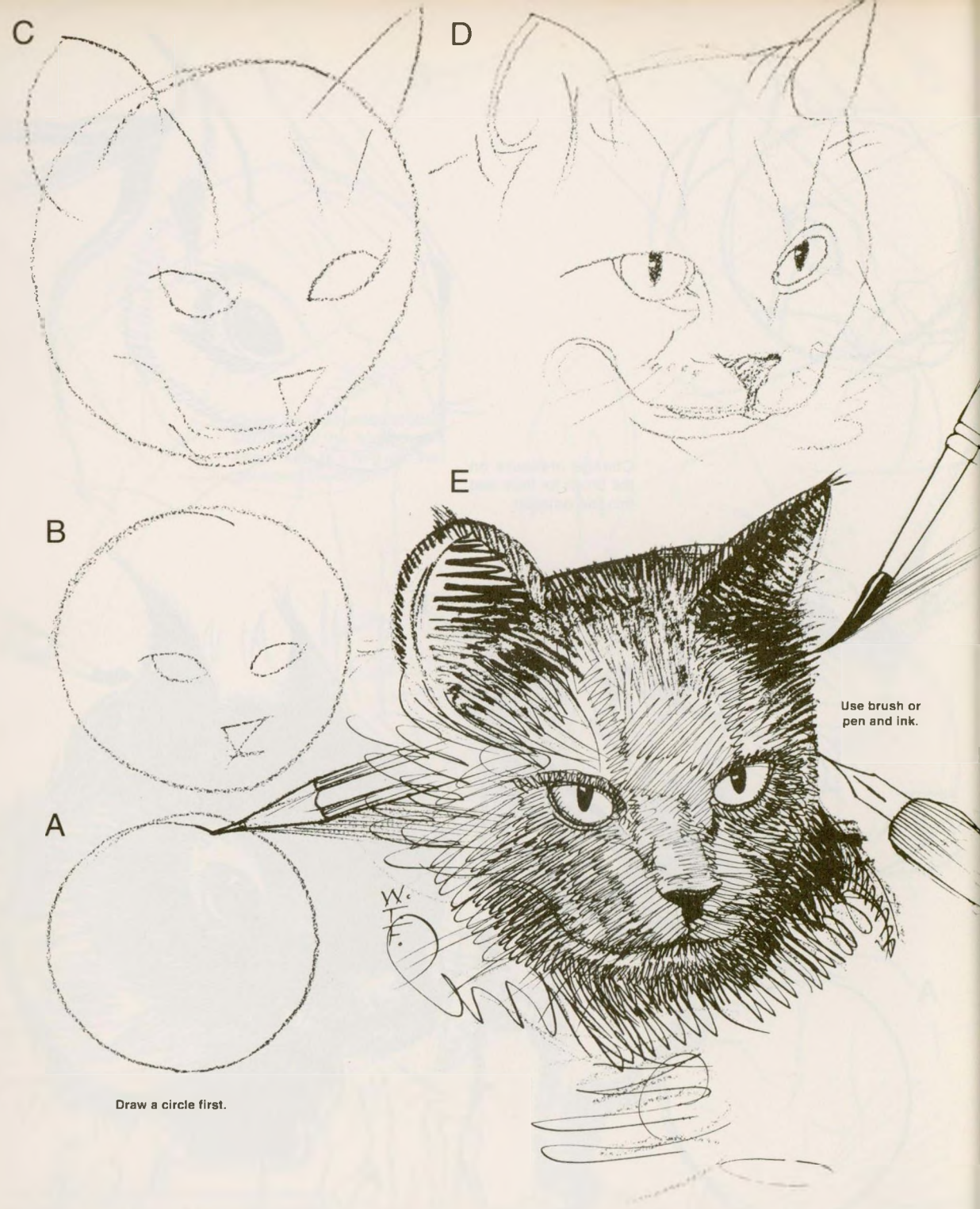
These six lines establish the attitude of the blossoms. Attach them to a twig and the groundwork is done.

The beauty of a drawing often comes from its simplicity. Try to leave out any unnecessary lines and shading.

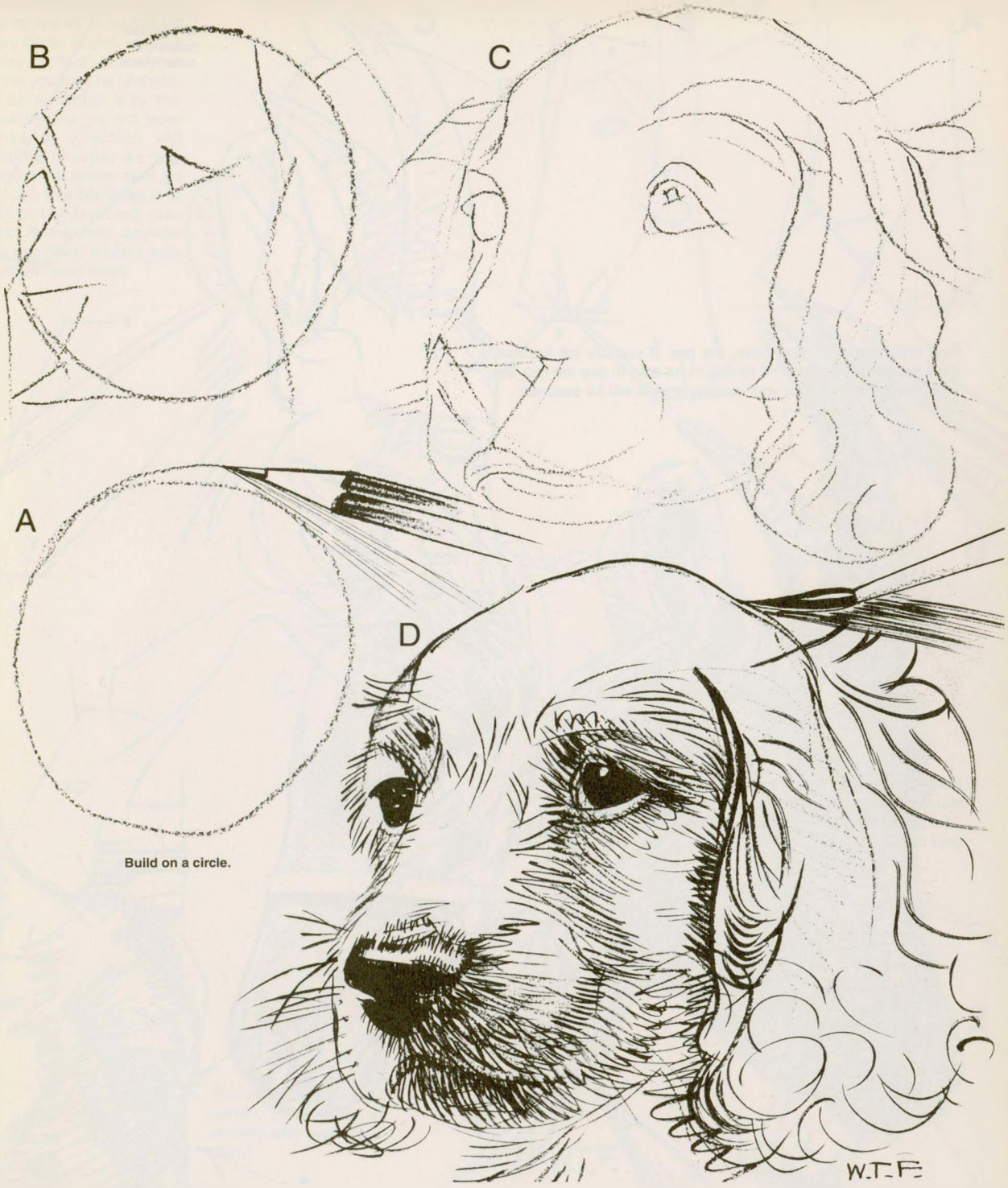
The flowers in your garden will make excellent models. Draw everything you see! I sketched this from the blossoms in my yard.



This cute little fellow is not difficult to draw, but your B, C, and D drawings must be correct. If they're not, erase and try again. Your drawings may not always come out as well as you would like. I am telling you this because it just happened to me! I started the day by drawing a horse head. I sketched it in and, at first, it seemed like it would be easy. Well, it wasn't; I spoiled it. To change my luck, I started on this squirrel. It rolled along with no trouble at all. What am I going to do with the horse drawing? Try it over and over until I am satisfied. Remember to do the same if this happens to you!

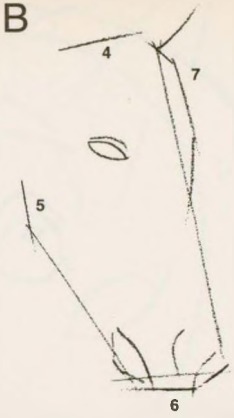


The cat, like all round-faced animals, is built on a circle. Follow the steps shown here, paying attention to subtle details such as the differences of the angles of each eye. Also, one ear is facing the viewer, while the other is seen at an angle. Notice the variety of directional strokes used in the shading; they follow the shape and form of the various parts of the head.

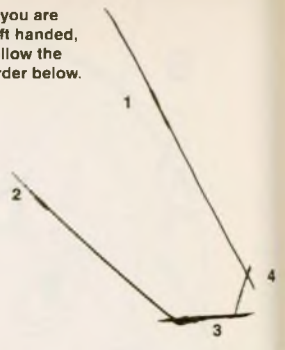


Build on a circle.

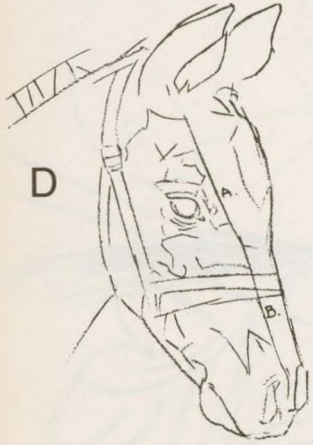
Try not to be impatient! Just look back on the days when the ABCs meant nothing to you. Then the printing of C-A-T, D-O-G, etc., became great discoveries, and then they began to mean something: "my cat," "my cat can run," "my dog eats meat," etc. You will go through the same process when drawing. You first learn how to draw noses or mouths by drawing many of them—these are your ABCs! You then learn to place nose, mouth, and chin together—like C-A-T! The features are a part of your "drawing alphabet." When you draw a head using your imagination you must know your drawing alphabet and how to place the parts together so they make "readable" material.

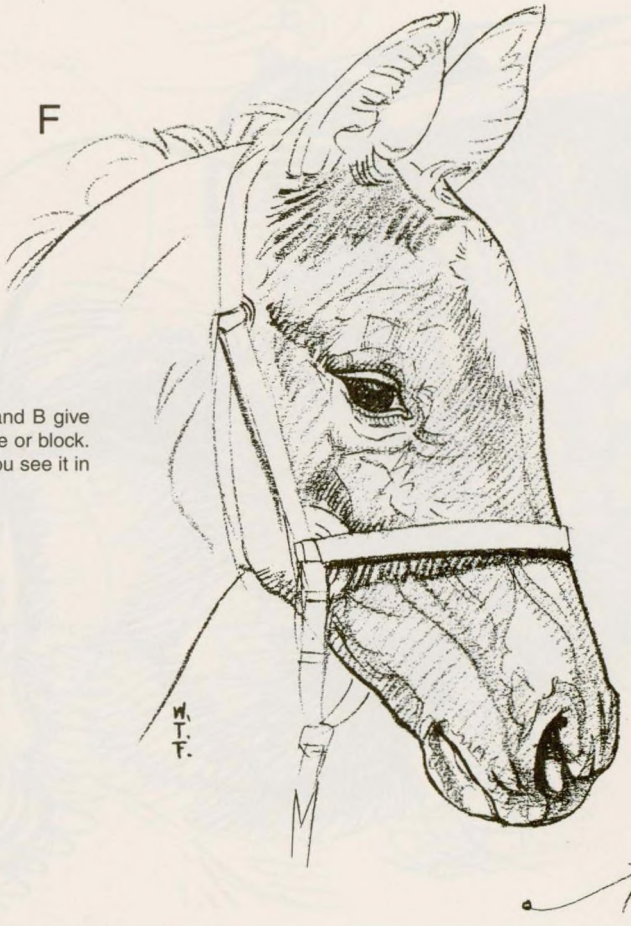


If you are left handed, follow the order below.



First draw line 1—in this case, the jaw. If you are left handed, draw the nose line first. The idea is to be able to see the first line while making the next so your measurements will be accurate.

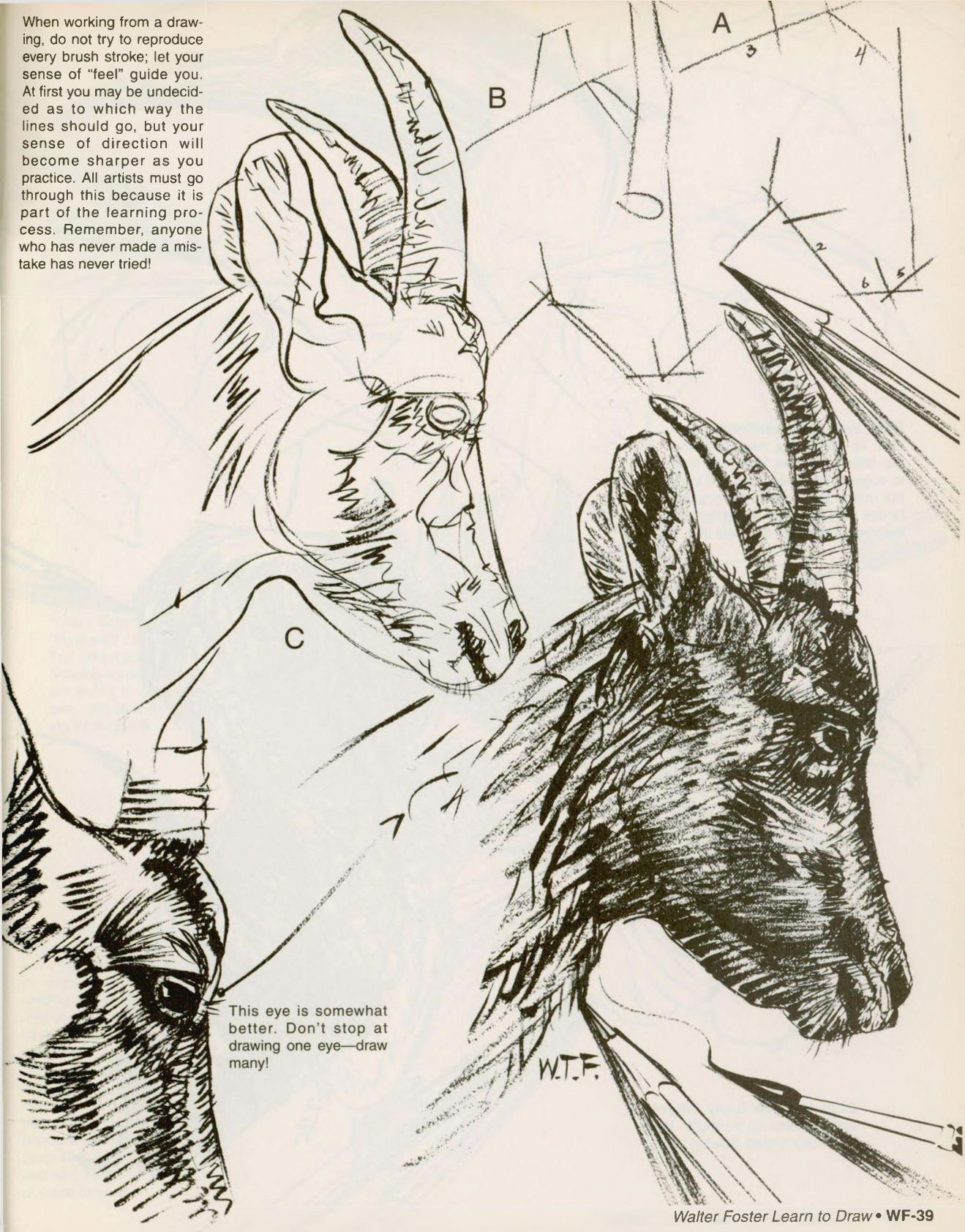




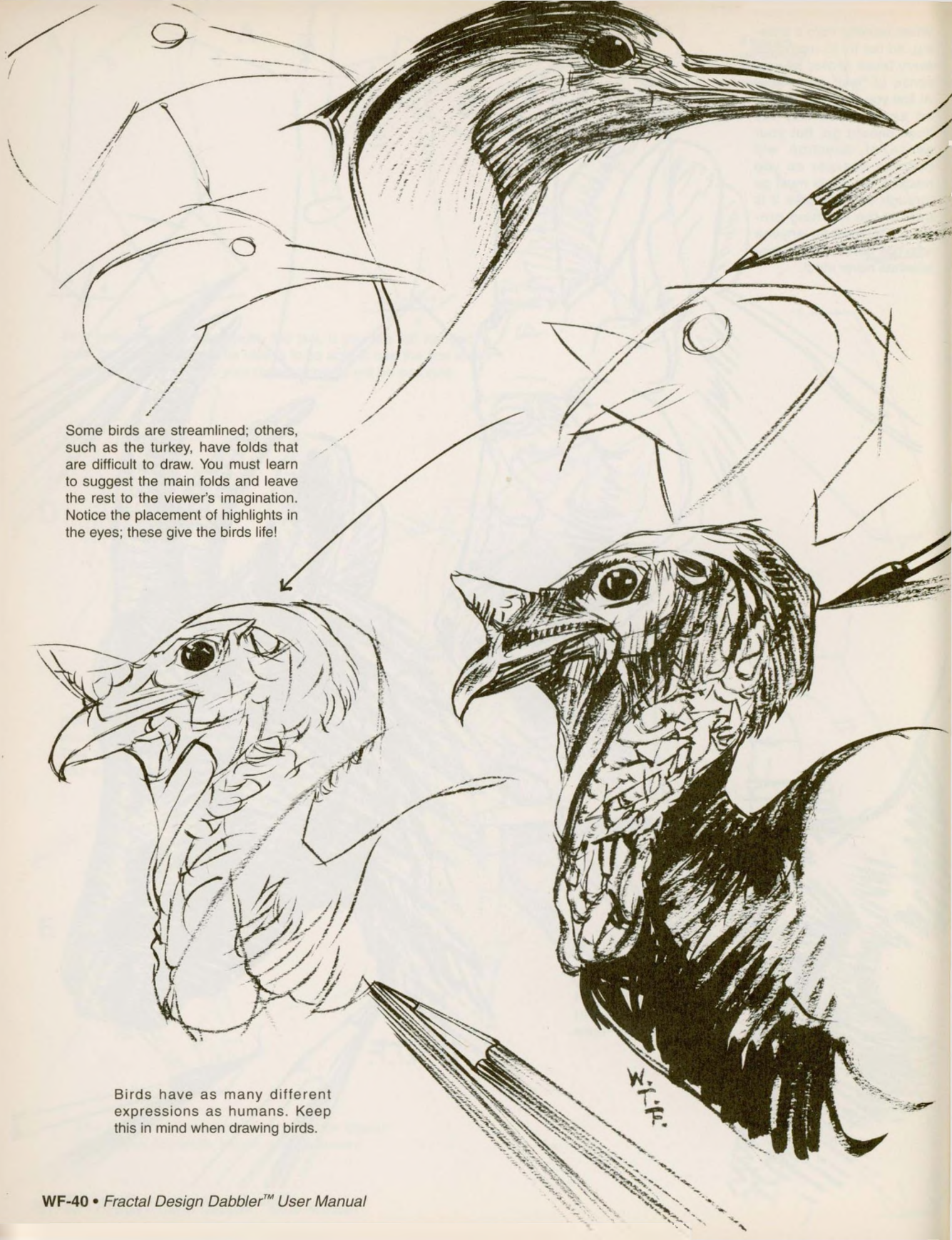
Notice in figure D how lines A and B give you depth—the *feel* of the square or block. This will be a great help when you see it in your drawings.

The first four lines you draw on your paper should give you width, height, and placement.

When working from a drawing, do not try to reproduce every brush stroke; let your sense of "feel" guide you. At first you may be undecided as to which way the lines should go, but your sense of direction will become sharper as you practice. All artists must go through this because it is part of the learning process. Remember, anyone who has never made a mistake has never tried!

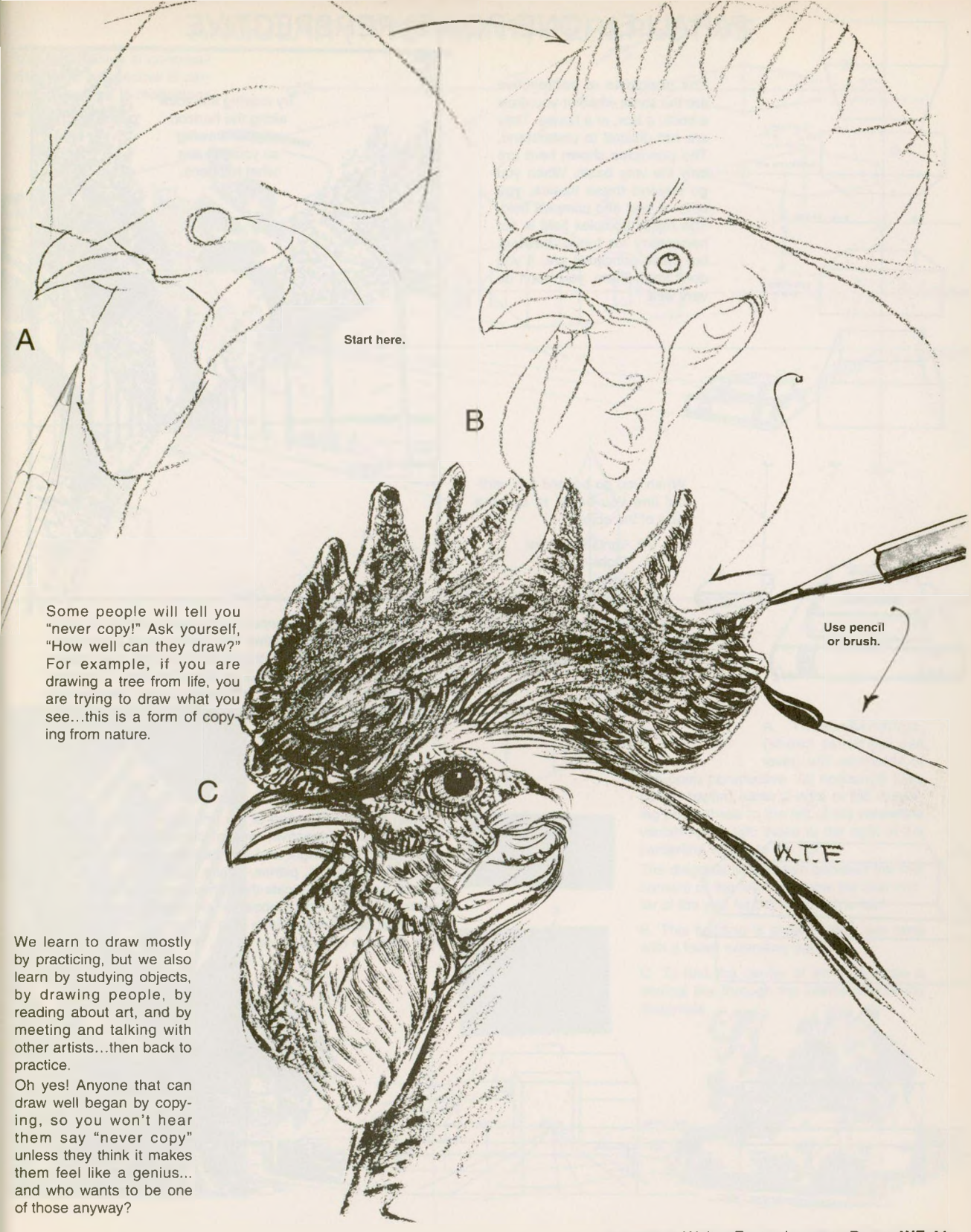


This eye is somewhat better. Don't stop at drawing one eye—draw many!



Some birds are streamlined; others, such as the turkey, have folds that are difficult to draw. You must learn to suggest the main folds and leave the rest to the viewer's imagination. Notice the placement of highlights in the eyes; these give the birds life!

Birds have as many different expressions as humans. Keep this in mind when drawing birds.

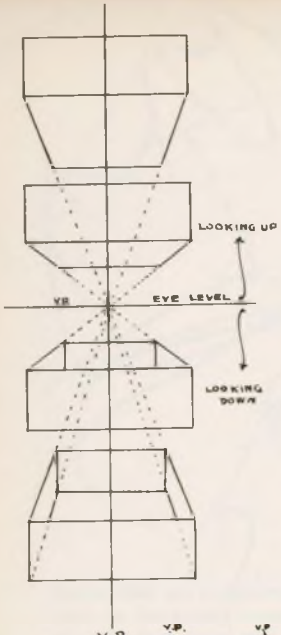


Some people will tell you "never copy!" Ask yourself, "How well can they draw?" For example, if you are drawing a tree from life, you are trying to draw what you see...this is a form of copying from nature.

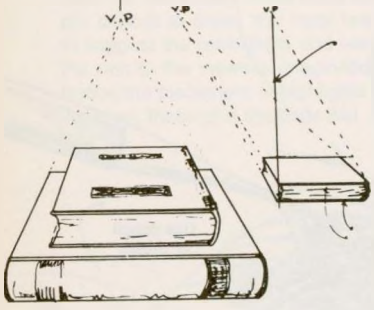
We learn to draw mostly by practicing, but we also learn by studying objects, by drawing people, by reading about art, and by meeting and talking with other artists...then back to practice.

Oh yes! Anyone that can draw well began by copying, so you won't hear them say "never copy" unless they think it makes them feel like a genius... and who wants to be one of those anyway?

PARALLEL (ONE-POINT) PERSPECTIVE



The principles of perspective are the same whether you draw a book, a box, or a house. They are not difficult to understand. The principles shown here are only the very basic. When you go beyond these basics, you enter a vast and complex field. The highly complex field is not necessary for basic drawing, but these principles are; if you don't know them, you won't do very well.

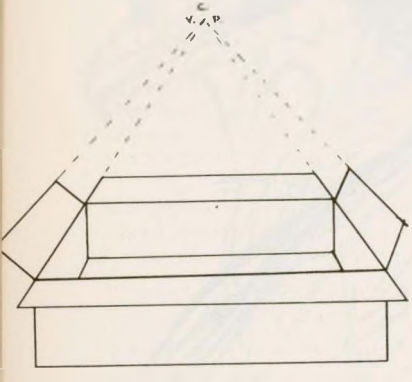


When you go beyond this vertical line you begin to see the side of the object.

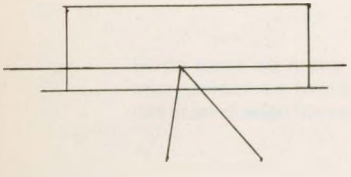
VP Vanishing Point
R Right
L Left
C Center

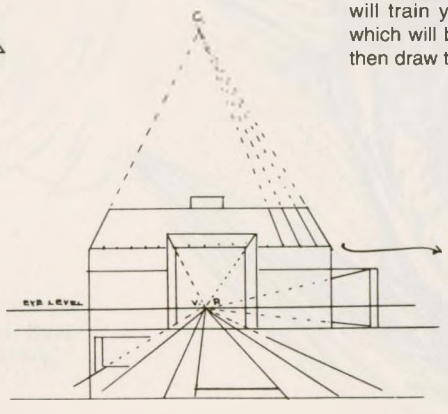
The moment you tip these lines you have two-point, or angular, perspective (see example D on page WF-43).

I did this sketch in France; it is a good example of parallel (one-point) perspective. The principles of perspective are the same whether one is out in a wide open space or in an enclosed hallway or office building. The trees could be fenceposts or telephone poles. Perspective affects everything that shows depth, so get acquainted!



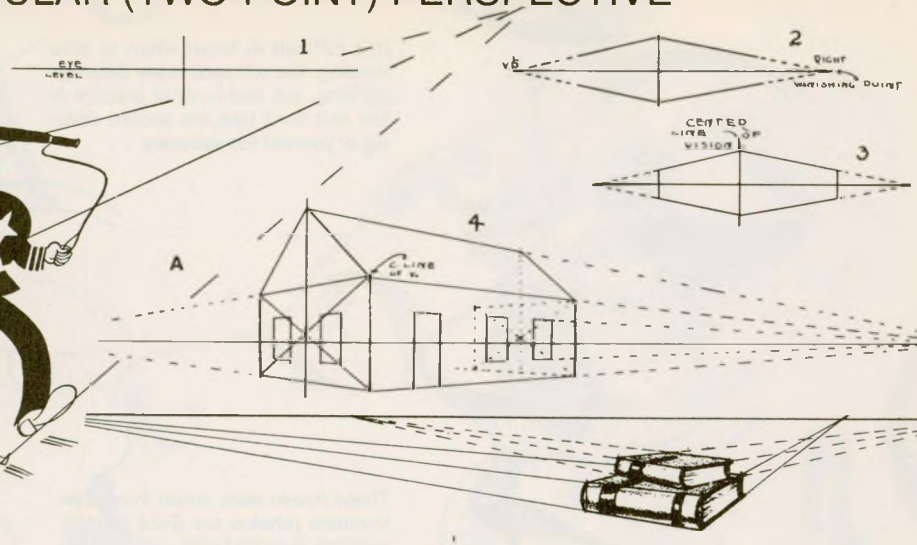
To gain an understanding of the principles of both parallel and angular perspective, look at photographs in magazines. Locate the right and left vanishing points of buildings, streets, rooms, pianos, chairs, tables, etc. Or, if it is parallel perspective, locate the center vanishing point. This will train your mind to observe everything around you, which will be a great help in your artwork. First think, and then draw the objects inside a box. Yes, even a vase!

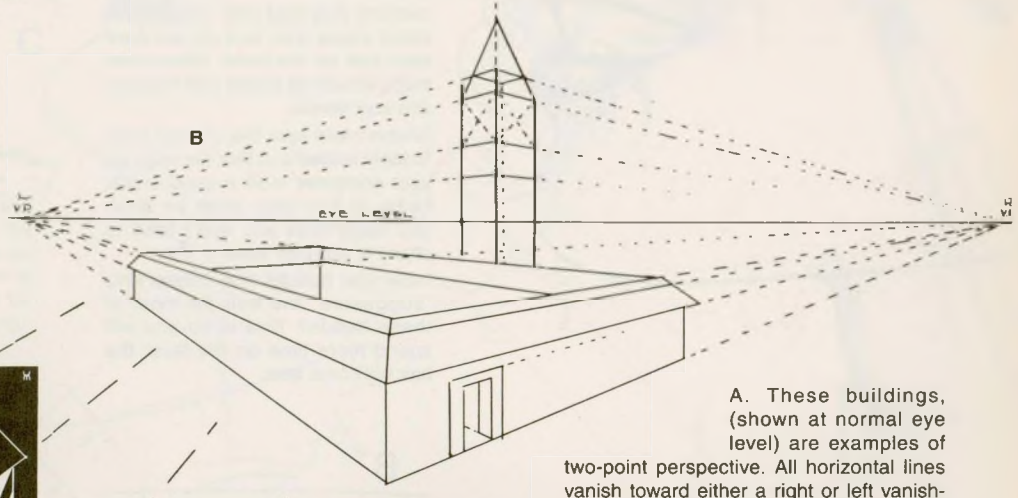


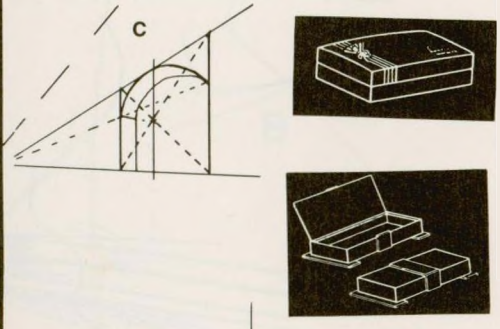


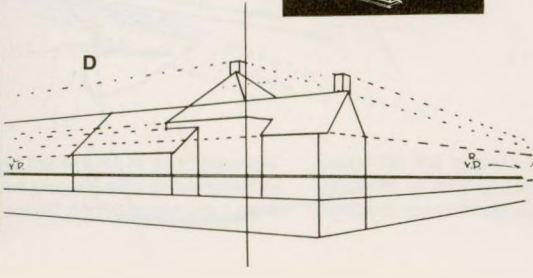
ANGULAR (TWO-POINT) PERSPECTIVE

Use perspective in cartoons! Study the perspective in cartoon drawings in magazines and newspapers.







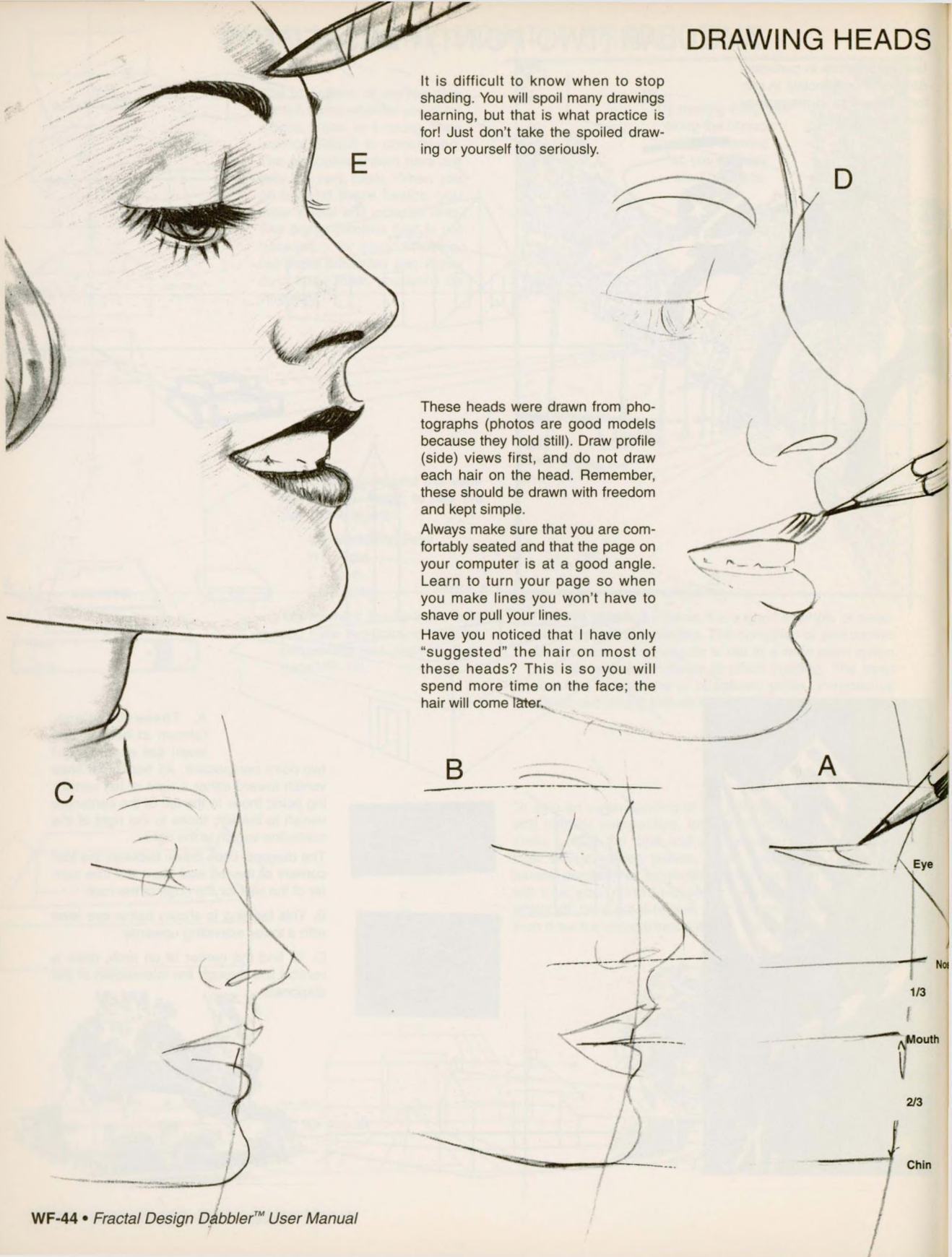


A. These buildings, (shown at normal eye level) are examples of two-point perspective. All horizontal lines vanish toward either a right or left vanishing point; those to the left of the centerline vanish to the left; those to the right of the centerline vanish to the right.

The diagonal lines drawn between the four corners of the left wall show the true center of the wall for the ridge of the roof.

B. This building is shown below eye level with a tower extending upwards.

C. To find the center of an arch, draw a vertical line through the intersection of the diagonals.



It is difficult to know when to stop shading. You will spoil many drawings learning, but that is what practice is for! Just don't take the spoiled drawing or yourself too seriously.

These heads were drawn from photographs (photos are good models because they hold still). Draw profile (side) views first, and do not draw each hair on the head. Remember, these should be drawn with freedom and kept simple.

Always make sure that you are comfortably seated and that the page on your computer is at a good angle. Learn to turn your page so when you make lines you won't have to shave or pull your lines.

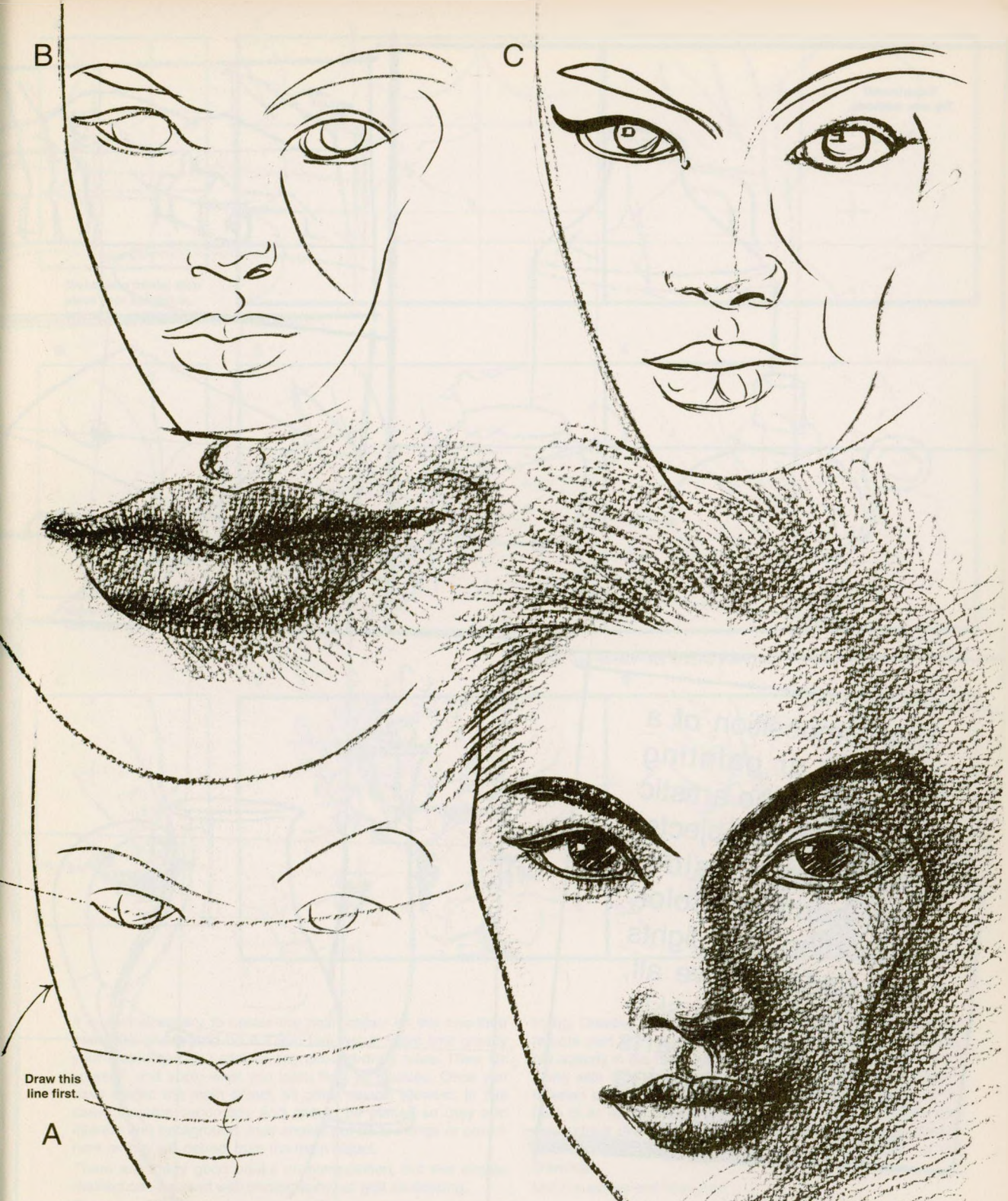
Have you noticed that I have only "suggested" the hair on most of these heads? This is so you will spend more time on the face; the hair will come later.

Notice the dark and light values on the lips. Also, note the direction of stroke. Together, these techniques make the lips appear soft and round.

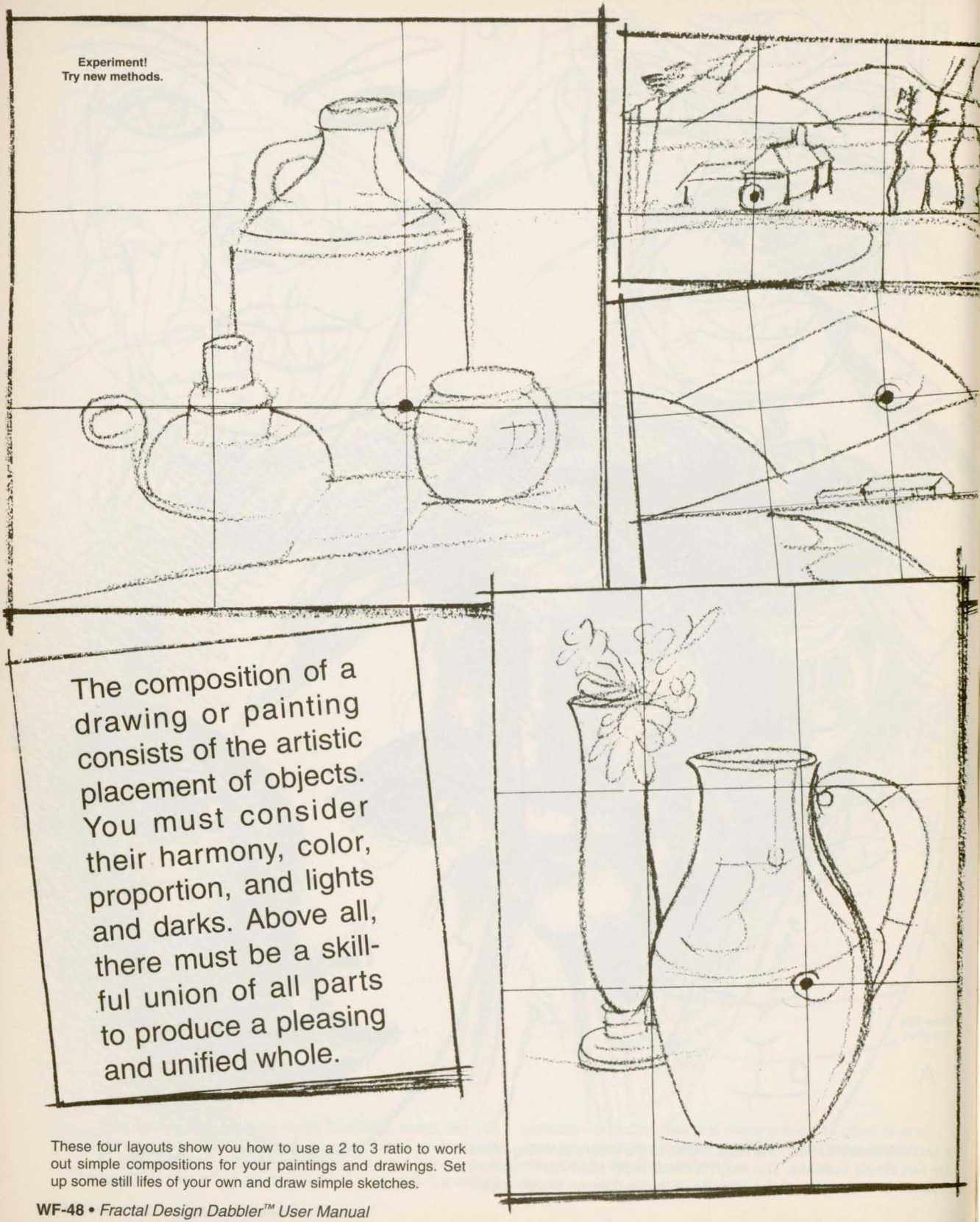
First draw the guideline for the proportions. Place the nose, the brow, the chin, and the eyes on the guideline, and then refine them. These elements must be settled before you begin shading.

The paper you choose will affect the results of your drawings. Here I have used a cold-pressed paper which is designed for wash drawings, dry brush, or pencil and crayons (as I used here). On the opposite page, I used smooth bristol board which is normally used for pen and ink. You may use Dabbler's water brush to blend either one.

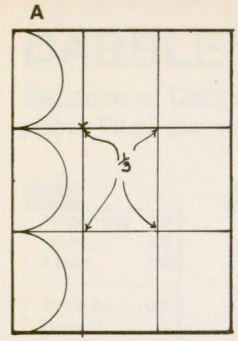
This drawing was done on rough illustration board, but you can also use charcoal paper. Follow the "ABCs" and you will do quite well. This head is not easy to draw, but give it a try if you like it. One of the greatest faults of beginners is a lack of patience—expecting their first drawing to be as good as one done by a more experienced artist who spent years learning. You won't be like that—will you?



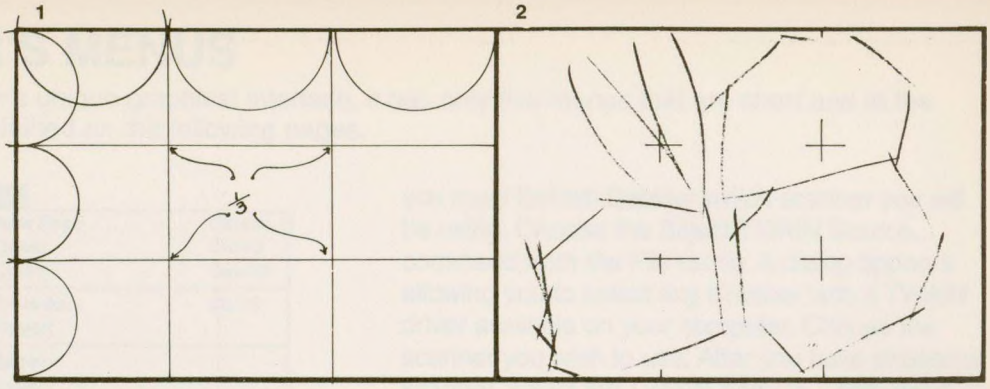
It isn't necessary to finish the head. Some of the most interesting heads are just simple sketches. The rough textured paper used here creates a rough look; the drawing on the opposite page was done on smooth paper.

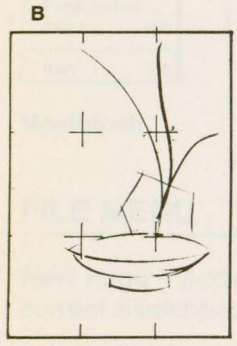


These four layouts show you how to use a 2 to 3 ratio to work out simple compositions for your paintings and drawings. Set up some still lifes of your own and draw simple sketches.

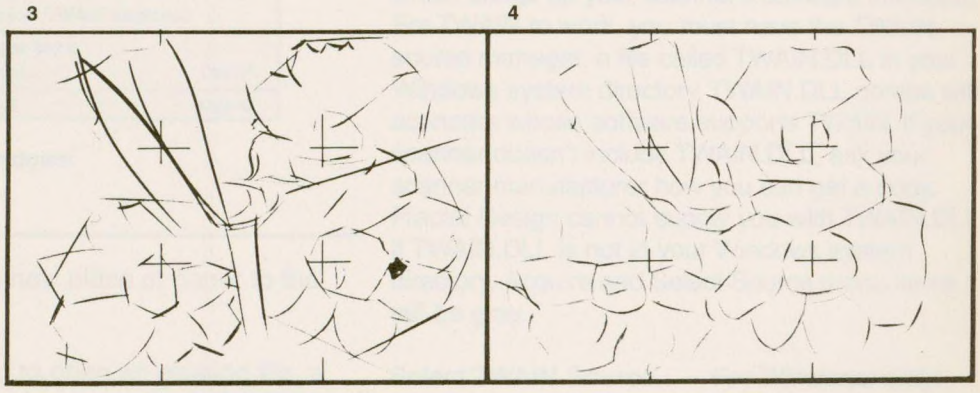


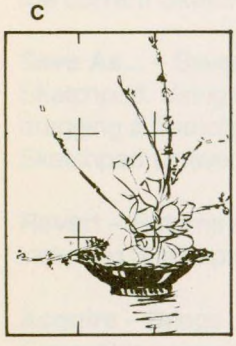
Divide into thirds; then place your subject in one of the sections.

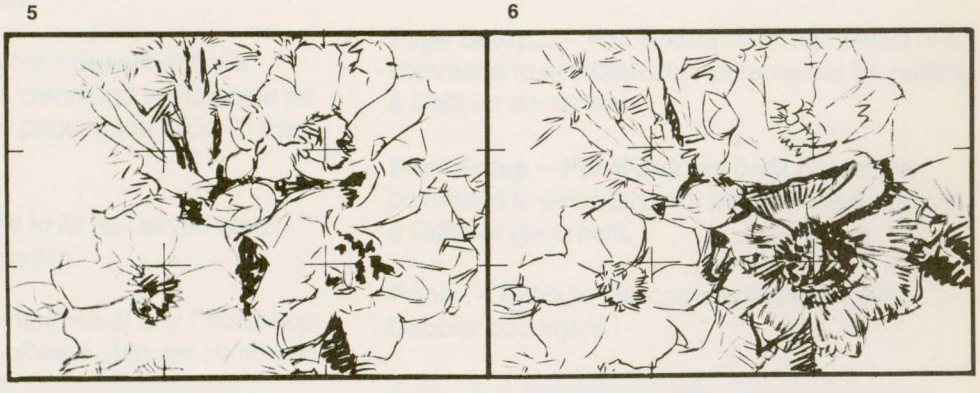




Block in for placement and balance.







It is not necessary to center the main object on the one-third mark. Go ahead and do it if you like, but it might limit greatly your creativity. Don't stick to any cut-and-dried rules. Think for yourself, and apply what you learn from all sources. Once you have placed the main object, all other objects (flowers, in this case) become secondary and should be placed so they add interest and background; they should not be too large or prominent or they will detract from the main object.

There are many good books on composition, but this simple method can be used with photography, as well as drawing.

The more you know about art, the greater your pleasure. Drawing is NOT a hard job; it will become quite easy if you keep trying. Drawing is a universal language as I found out while in a remote part of France. Some friends and I were very hungry, but nobody in the restaurant spoke English. Our sketchy French along with sign language just confused the proprietor. Then it dawned on me...DRAWING! So I drew a t-bone steak on the back of an envelope and showed it to the waiter. We had a delicious steak dinner with all the trimmings. One of my companions wrote on the envelope, "Saved from starvation by this drawing!"

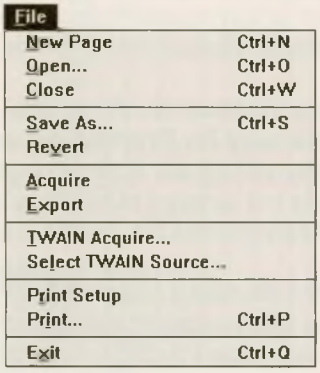
Much success and have fun!

— Walter T. Foster

DABBLER'S MENUS

Because of Dabbler's unique graphical interface, it has only five menus that are short and to the point. They are explained on the following pages.

Macintosh



Windows

FILE MENU

New Page – Adds a new piece of paper to the current Sketchpad.

Open... – Allows you to open an existing file, a scanned photograph, for example, and add it to the current Sketchpad.

Save As... – Saves a file independent of a Sketchpad. Using this command is the same as dragging a Sketchpad page to the folder in the Sketchpad Drawer.

Revert – Returns a file to its last saved state, including Sketchpad pages.

Acquire – Brings up interface of any Photoshop-compatible scanner software. Acquire command allows you to scan from within Dabbler, or to acquire software from other input devices.

Export – Allows you to export a file to various output devices, like film recorders or tape backup systems, using a Photoshop export module.

TWAIN Acquire... – ***For Windows only.*** You can scan from within Dabbler using TWAIN, a general method for acquiring any raster image, which is supported by several software applications and scanner manufacturers. To access your scanner, you must first tell Dabbler which scanner you will be using. Choose the Select TWAIN Source... command from the File menu. A dialog appears allowing you to select any scanner with a TWAIN driver available on your computer. Choose the scanner you wish to use. After you have chosen a scanner, select the TWAIN Acquire... command, which brings up your scanner's software interface. For TWAIN to work, you must have the TWAIN source manager, a file called TWAIN.DLL in your Windows system directory. TWAIN.DLL comes with scanners whose software supports TWAIN. If your scanner doesn't include TWAIN.DLL, ask your scanner manufacturer how you can get a copy. Fractal Design cannot supply you with TWAIN.DLL. If TWAIN.DLL is not in your Windows system directory, Acquire and Select Source menu items will be gray.

Select TWAIN Source... – ***For Windows only.*** See TWAIN Acquire... above.

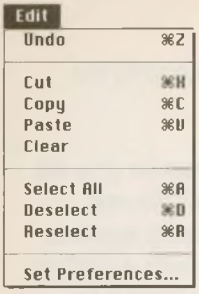
Page Setup... – ***For Macintosh only.*** Select this command to establish your parameters for printing a Dabbler document.

Print Setup – ***For Windows only.*** Select this command to establish your parameters for printing a Dabbler document.

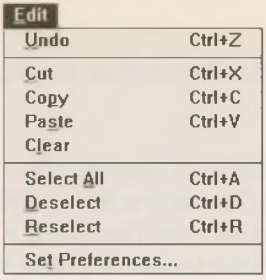
Print... – Execute this command to print your Dabbler document.

Quit – ***For Macintosh only.*** Choose this command to close the Dabbler application.

Exit – ***For Windows only.*** Choose this command to close the Dabbler application.



Macintosh



Windows

EDIT MENU

Undo – Undoes your last operation.

Cut – Removes a selection from the image window and places it on the Clipboard.

Copy – Copies a selection from the image window and places it on the Clipboard. The original selection stays on the image window.

Paste – Places the contents of the Clipboard on the image window.

Clear – Removes a selection from the image window without placing it on the Clipboard.

Select All – Selects the entire image.

Deselect – Deselects what is currently selected.

Reselect – Reselects stenciled areas that have been deselected.

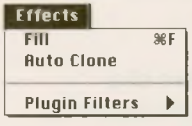
Set Preferences... – Brings up a dialog box in which you set how certain aspects of Dabbler will work. You can set the color of your cursor and the direction it faces. The **Temp File Volume** is the disk on which Dabbler will write a temporary file based on the size of the file you have opened. This temporary file is used by Dabbler for several of its operations, including Undo and Fade. If you have more than one volume, you may choose the disk you wish to use as the **Temp File Volume** in the pop-up menu.

For Windows only: In the Windows Set Preferences dialog box there is a button called **Windows Setup.** Clicking this button displays memory and printing options:

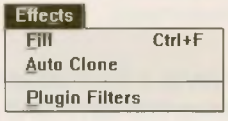
Physical Memory Options for Windows
For best performance, choose **Maximum Memory for Dabbler** and run Dabbler with no other programs running in the background. Choosing **Half Memory for Dabbler** will allow Dabbler to run more efficiently with other Windows applications running at the same time.

Printing Options for Windows
Free Memory for Printing will increase printing speed by writing the active image to disk, increasing the amount of memory available for the print manager and the printer driver.

No Print Banding disables print banding for devices that support it. Disabling print banding may help some PostScript printers, but will hurt the performance of some bitmap printers, such as the Hewlett-Packard PaintJet. Most dot-matrix printers will be faster with **No Print Banding** left unchecked in the dialog box. If you experience problems printing in landscape orientation, you may have to turn off banding by checking the radio button in the dialog box.



Macintosh



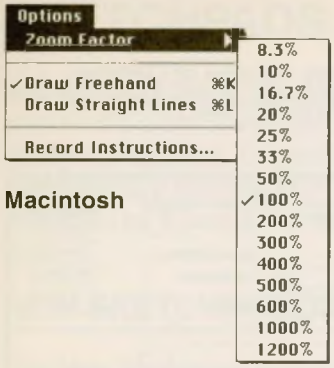
Windows

EFFECTS MENU

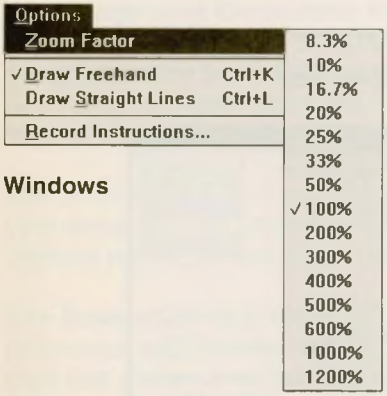
Fill – Fills a stencil or the entire image with the current color.

Auto Clone – After setting up to clone and choosing the Clone Color icon in the Color Drawer, Auto Clone automatically clones the source image with whatever drawing or painting tool you have selected.

Plugin Filters – Allows you to use third-party Photoshop-compatible filters. When Dabbler starts up the first time, a file dialog box appears asking where on your hard disk your filters reside. Locate them in the file dialog. Filter names will appear in the Effects menu and Dabbler will remember where the filters are the next time you launch the program.



Macintosh



Windows

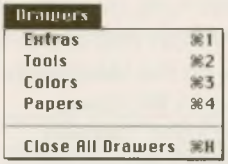
OPTIONS MENU

Zoom Factor – Reduce or enlarge the view of your image from 8.3% to 1200% by using the Zoom Factor pop-up. This can also be done using the Magnifier in the Tools Drawer.

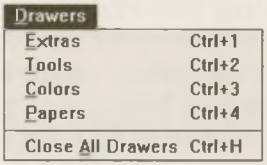
Draw Freehand – In this mode you can draw or paint free-flowing strokes with Dabbler's tools.

Draw Straight Lines – In this mode you can draw or paint straight lines with any of Dabbler's tools. Click once to establish an origin point. Click again and a line appears from one point to another. Click as many points as you wish. To finish the polygon, click on the origin point or press **Enter** on the numeric keypad.

Record Instructions... – When recording a session of your own, you may want to include step-by-step instructions along with your work of art. Start recording and then choose Record Instructions... from the Options menu. A box appears into which you may type instructions containing up to 256 characters. Click OK, and draw the first step in your session. When done, choose the Record Instructions... command again. Enter instructions for the next step. Click OK and then draw again. Continue these steps until you have completed recording.



Macintosh



Windows

DRAWERS MENU

The Drawers Menu is used to open and close Dabbler's drawers. Choosing any of the first four commands opens that drawer. If the drawer is already open, choosing one of these commands closes it. You may also open or close a drawer by hitting the corresponding **Command-**key combination on the Macintosh, or **Ctrl+**key on a PC. This also works by simply pressing the **1, 2, 3,** or **4** keys without the Command or Ctrl.

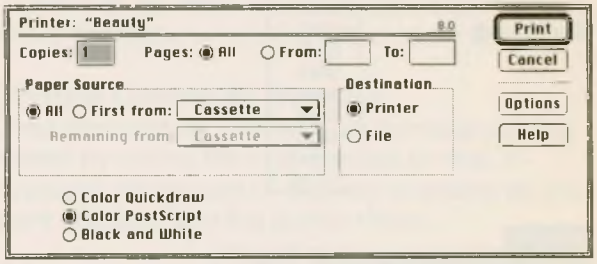
Close All Drawers – This command does exactly what it says. With a whoosh, whoosh, whoosh, whoosh, all four or any number of Dabbler drawers that are open will close.

PRINTING WITH DABBLER

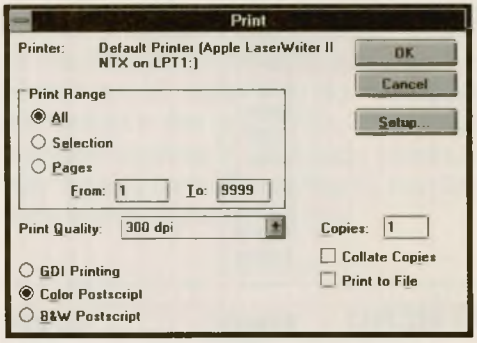
You can print to any PostScript device from either a Macintosh or a Windows version of Dabbler. Macintosh users can also print to any Quickdraw printer, and Windows users can also print to any GDI printer.

SIZE TO FIT PAGE

In the Page Setup... dialog box on the Macintosh and the Print Setup... dialog box in Windows, there is a **Size to Fit Page** checkbox. Dabbler will resize your image if it is larger than the paper size that you have selected in this dialog box. So if your image is 12" x 12", and you wish to print on an 8 1/2" x 11" piece of paper, Dabbler will resize the image to fit. If your image is bigger than your paper size, and you haven't checked **Size to Fit Page,** an alert will appear that says **Printer bed not big enough for whole image.** If you click continue, the image will print out at full size, but a portion of it will be clipped.



Macintosh Print dialog box



Windows Print dialog box

PRINT DIALOG BOX

Once you have set up your printing controls in the Macintosh Page Setup... dialog box or the Windows Print Setup... dialog box, you will select the Dabbler Print dialog box. The top half of the dialog box on either platform contains standard print commands. The bottom of the box lists the three printing methods Dabbler supports.

***For Macintosh only:* ColorQuickDraw**
Check this radio button if your Macintosh printer uses color or black-and-white QuickDraw. A common color QuickDraw printer is the Hewlett-Packard PaintJet.

***For Windows only:* GDI Printing**
Check this radio button if your printer uses black-and-white or color Windows Graphic Device Interface.

Color PostScript
Among color PostScript printers are QMS ColorScript and Tektronix color thermal printers. Check Color PostScript if you have one of these printers.

Black and White PostScript
Check this box if you are using a black-and-white PostScript laser printer.

SKETCHPADS, MEMORY AND RESOLUTION

You will undoubtedly someday want to make your own Dabbler Sketchpad. It's easy enough to do; just click on the open Sketchpad icon under the main Sketchpad's front cover (this is explained on page 10). A dialog box appears. Depending on the dimensions you assign to your Sketchpad and its resolution, you could create a Sketchpad so big that it will take up all the room on your hard disk, and exhaust your RAM when you try to use it. The following text explains these Sketchpad options and how they affect your system.

NEW SKETCHPAD DIALOG

The New Sketchpad dialog box lets you determine image-area dimensions, image resolution and paper color of your Sketchpad pages. It also designates how much RAM or combination of RAM and hard-disk space the Sketchpad will require when it is in use.

The dimensions and resolution you choose for your document will depend largely on your ultimate printer, as explained below.

The Resolution Text Field
Resolution refers to the number of dots per inch (dpi) that make up an image. There are actually three kinds of resolutions to think about when you enter a value in the Resolution text box:
• The monitor's resolution is measured in pixels. Dabbler's default setting is 72 pixels per inch. The resolution of your monitor may be different.
• The document's resolution. You can assign the resolution when an image is scanned or when your Sketchpad is created.
• The output device's resolution, measured in dpi, and, in the case of halftones, lines per inch (lpi). Output-device resolutions vary depending on the press and paper you're printing on. Generally a photograph to be printed on glossy magazine stock will be output at a crisp 150 lpi, and at 85 lpi for more porous and therefore more forgiving newspaper stock.

Here's how all of these resolutions work together:
In the New Sketchpad dialog box, setting the Sketchpad's pixels per inch is the same as setting its dpi. The default resolution setting of 72 pixels per inch means that your document's dpi will also be 72. When you work on that document, the image at 100 percent is the size it will be when it's output. On most printers, 72 dpi will render a coarse image, so you may want to choose a higher resolution value.

A good rule of thumb is to set your document's pixels per inch to measure twice the desired lpi. So if your lpi will be 150, your pixels per inch should be 300; if the lpi will be 85, then the pixels per inch should be twice that, or 170. It's a good idea to check your printer's manual if you have questions about your printer's resolution.
If your monitor's resolution is 72 dpi, a 300-dpi Dabbler image will be displayed at four times its actual size. Each dot in the Dabbler image will occupy one pixel on your display. The display pixels are four times the size of your image's pixels. Put another way, at 300 pixels per inch, your document will be approximately a quarter of its on-screen size when printed.

Width and Height
The width and height default settings of 640 x 402 pixels represent a standard screen resolution at 72 pixels per inch less the space occupied by Dabbler's drawers. If you keep the width and height set to pixels, changing the amount of pixels per inch will affect the document's dimensions (the width and height). If you switch to inches or to another finite measuring system, changing the pixels per inch won't affect the dimensions.

MEMORY BUFFER (MEMORY SIZE)

The Image Size tells you how much space the Sketchpad you are creating will occupy in memory, based on various factors. For instance, you will increase the dimensions and memory size of a Sketchpad by increasing its dimensions while they are set to pixels. Increasing the amount of pixels per inch at this point will affect the document's dimensions, but will not affect its memory size.

MEMORY BUFFER continued

When a Sketchpad's dimensions are defined by inches or another finite system, changing the dimensions and/or the pixels per inch will affect the memory size of the document.

Changing Values and Measuring Systems
When you create a new Sketchpad, the width field is highlighted in the New Sketchpad dialog box. Press **Tab** to go from one field to another. The default settings are in pixels. To change the default measuring systems:

1. Click and hold on one of the fields to the right of the numbers.

2. Drag to select the measuring system you prefer. For height and width you can choose from pixels, inches, centimeters, points, picas and columns. (Columns are two-inch columns and you can indicate how many columns wide and tall you'd like your Sketchpad's image area to be. Resolution can be determined in pixels per inch or pixels per centimeter.

Paper Color
The New Sketchpad dialog box also lets you choose a background paper color for your image. To select a color:

1. Click Set Paper Color. You'll see the standard Macintosh or Windows color picker.

2. Choose the color you wish.

3. Click OK.

When you have finished making adjustments in the New Sketchpad dialog box, click OK or press **Return** on a Macintosh or **Enter** on a PC.

SAVING DOCUMENTS

To save a Sketchpad page independent of a Sketchpad, choose the Save As... command in the File menu. By clicking on the pop-up menu next to the word Type, you can save your document in any of the formats Dabbler supports. These are noted as .RIF, .TIF, .PCT, .BMP, .PCX and Targa (.TGA) in Windows, and RIFF, TIFF, PICT, Photoshop 2.5, Photoshop 2.0, BMP, PCX and Targa on a Macintosh.

You can save space on your hard disk by compressing your files. To do this, select the .RIF format and uncheck the box next to the word Uncompressed. .RIF is the only format that lets you compress files from Dabbler. This option is dimmed when you choose the other formats.

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